Edward Elgar : a composer at work; a study of his creative processes as seen through his sketches and proof corrections.

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"EDWARD ELGAR : A COMPOSER AT WORK.

A study of his creative processes as seen through his sketches and proof corrections."

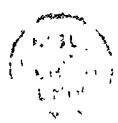
by

Christopher John Kent.

Volume One.

Thesis submitted in July 1978

for the degree of Ph.D.



Christopher John Kent. "Edward Elgar : A Composer at Work. A study of his creative processes as seen through his sketches and proof corrections."

Abstract of Thesis.

Elgar is one of the most comprehensively documented composers of recent times. His biographers have had at their disposal a wealth of correspondence, personal papers and other archival material. Elgar's musical documents: Ms. sketches, scores and proofs, the provenance of the musicologist, have received comparatively limited scholarly attention. The thesis seeks to relate these musical documents to the creative process through an analytical and critical study of a series of transcriptions. The transcriptions are mainly collations, in a stratified format, of the different versions that Elgar made of phrases between the first outline sketches and the final fair copy. The alterations and corrections that he made at the proof stage are considered if this material has been available.

A chronological approach has been adopted so that Elgar's stylistic evolution can be traced from the works of his formative years to those of his maturity. The contents of the thesis cover eight chapters, viz:

I Introduction: A summary of the information about Elgar's self-tuition, his working methods and the important personal and musical influences on his style.

II Juvenilia and Early Works: Fugue in G minor.
Fugue in D minor for Oboe and Violin.
Easy Studies and Exercises for Violin.

III Organ Sonata in G.

IV King Olaf.

V The Dream of Gerontius.

VI The Apostles, The Kingdom and The Last Judgement.

VII Symphony No. 2 in E flat.

VIII Symphony No. 3 in C minor.

The main sources of material are sizable deposits in the British Library Department of Manuscripts and at the Elgar Birthplace. These have been supplemented by sketch-books, scores and other fragments in other libraries and private collections. As well as the published biographies and letters I have used unpublished material from Lady Elgar's diary and from the archives of Novello & Company.

CONTENTS.

Preface.

Over the past two decades a steady stream of biographical and critical material devoted to Elgar has appeared. Only Dr. Percy Young's Elgar O.M. (1955) has paid any detailed attention to the composer's sketches. These, as Dr. Young points out in his preface, are "as full of interest in their own way as those of Beethoven". Apart from the penetrating examination of the sketches for The Spanish Lady in Elgar O.M., the commentaries of W.H.Reed and Ernest Newman on the unfinished Third Symphony and Professor Brian Trowell's recent work on the Enigma Variations and Violin Concerto (as yet unpublished), little study has been devoted to Elgar's creative processes. There is a vast amount of material that awaits musicological examination, and this study can only serve as a first step towards a complete survey of Elgar's sketches.

The works I have chosen follow a chronological sequence, so that the composer's stylistic development can be related to his creative processes. They have been selected both for the amount of insight they give into Elgar's working habits and for the way they show him as a "progressive conservative" and "retrospective romantic". The introductory chapter surveys and summarizes the biographical information about Elgar's self-tuition, his working methods and the relevant personal and musical influences which affected his style. Chapter II is mainly devoted to contrapuntal juvenilia; but Chapter III shows Elgar channelling his increasingly distinctive material into classical structures. King Olaf, the subject of Chapter IV, concentrates on the significance of Wagner's influence on Elgar's rapidly maturing style. The Dream of Gerontius (Chapter V), in view of its position as Elgar's supreme masterpiece and its remarkable number of sketches and proofs, is the most extended section of the study.

Chapter VI is devoted to The Unfinished Trilogy; it shows Elgar at work both a librettist and as composer. The Second Symphony also has a particularly full and informative series of sketches which enable us to study Elgar's mature language with its Wagnerian gestures and harmonic nuances, fully integrated into a Brahmsian symphonic structure. It is inevitable that a chronological study of Elgar's creative processes will closely reflect his personality. The works discussed in Chapters V - VII from his period of intense productiveness reflect his highly-strung temperament. As a distinct contrast to this, the final chapter on the Third Symphony emphasises the disorientation that hampered his work after the Great War and the death of Lady Elgar.

The transcriptions of the sketches, with the exception of a few fragments, are contained in the second volume; the editorial procedure is explained in a short prefatory note. In the main text Elgar's rehearsal numbers have been used as a means of liaison with the transcriptions: e.g. 1^{10} indicates the tenth bar after figure one of the printed edition. The transcriptions are presented in collations, as far as possible, in chronological order one beneath another, so that the evolution of a phrase can be traced through the various strata from its first known sketch to the finished product. Shortage of space has meant that it has not always been possible to conclude each transcription with the printed version. In view of this, the reader will find it helpful to have copies of the respective scores at hand to make the final comparisons.

Sources and Acknowledgements.

The main sources of manuscript material have been the extensive collections in the Department of Manuscripts of the British Library (Reference Division) and the Elgar Birthplace. For access to these documents I am indebted to the staff of the British Library and the Curator of the Elgar Birthplace, Mr. Jack Mackenzie. For permission to consult other smaller collections and single items, I must express my gratitude to the librarians of Birmingham Oratory, The Athenaeum, and to Dr. Watkins Shaw, Curator of the Parry Room at the Royal College of Music, the Royal Academy of Music, Trinity College of Music, the University of London Libraries at Senate House and King's College, the Library Association and the Bodleian Library.

Dr. Percy Young has very kindly made available to me the ten volumes of sketches left in his keeping by the late Mrs. Elgar-Blake. For a most generous supply of unpublished biographical information I must express my sincere thanks to Dr. Jerrold Northrop Moore. Mr. Richard McNutt, Mr. Raymond Monk, Mr. Oliver Neighbour and Mr. Albi Rosenthal have been equally cooperative and forthcoming in allowing me to see material in their possession.

For additional financial assistance I am grateful to the University of London Central Research Fund, and to the Editorial Committee of Musica Britannica for the bestowal of a Louise Dyer Award.

Finally I must record my thanks to Professor Brian Trowell for his advice and assistance, but above all for his patience during the final stages of writing. But what I owe to my wife's help and forbearance is known only to ourselves.

July 1978. Christopher Kent.

CHAPT R I.

Introduction.

To have asked Edward Elgar the question: "How do you compose?" would have brought from him a curt rebuff, or a tirade of satirical banter, rather than a reasoned answer. Yet he did speak freely on the subject to a chosen few who genuinely understood him, and their valuable accounts enhance the plethora of written and recorded information which makes Elgar one of the most comprehensively documented composers of recent times. From sketch-books, working sketches, short scores, full scores and corrected proofs we can follow throughout his life the overt traces of his creative processes and artistic growth. They are the musical counterpart to the mirror-image of his life and character that is reflected in his letters, in his diary, and in the diaries of members of his family.

Literature and Nature.

The Romantic spirit manifested itself in the music of the 19th century in the affinity that existed between the creative personalities of many composers and their environmental and literary influences. These two factors - environment and literature - were of inestimable importance to Elgar in his composition. His great love of nature and books revealed itself at an early age, so that it is significant that the first documentary accounts of his attempts at composition should reflect these influences:

> "The composer once related an incident to his biographer 1).....when he was nine or ten years old Edward Elgar was discovered sitting on a bank by the river with pencil and a piece of paper whereon were ruled five parallel lines. He was trying, he said, to write down what the reeds were singing."

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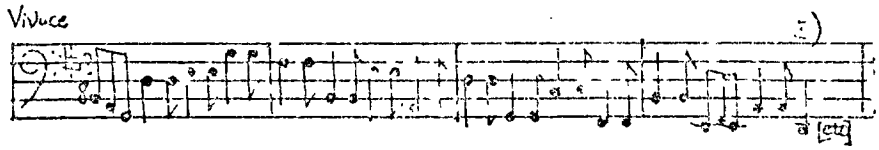
1) Basil Maine, Elgar, His Life and Works, Book I The Life Book II The Works. (New Portway Special Reprint.....Bath, 1973) p. 7.

It was forty years later, in the trio of his first Symphony, that the sound of breeze whistling through the reeds and the lapping of the water came to be realised in his music. A chance remark dropped during a rehearsal within earshot of W.H.Reed was recorded thus:

> "I remember once when we were rehearsing the first Symphony, and the passage at fig. 66 in the second movement was being played in too matter-of-fact a manner to please him, he stopped and said, "Don't play it like that: play it like" then he hesitated, and added under his breath before he could stop himself - "like something we hear down by the river." 1)

Tunes written during summer holidays at Broadheath in about 1869, as incidental music to a children's play, were later used for the Wand of Youth suites. One of these was re-copied into a new sketch-book in 1901; it has the title: "Humereske, a tune from Broadheath 1869", and must be the earliest music by Elgar that we have:-



2)

It was from his father that Elgar undoubtedly picked up the habit of composing out of doors:

> "He [W.H.Elgar] had the habit, which Edward also had, of carrying sketch books about with him on his country excursions. In later years Edward recalled how when he and his father were forced to shelter from the rain under a tree the latter brought out his manuscript book to note some passing inspiration" 3)

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1) William H.Reed: Elgar as I Knew Him. (Victor Gollancz, London, reprinted 1973) p. 140.

2) Sketch-Book II f56v.

3) Percy M.Young: Elgar O.M. (Collins, London, 1955) p. 37.

From his mother he acquired a thirst for literature. There were books in the family home. The authors of Elgar's early acquaintance included Sidney, Bunyan, Voltaire and Scott; 1) he read these early in the morning. Very few of the scores of his major works were to be without a literary "motto" on their fly-leaves, or a place-name identifying the environment in which the music was composed. The extent to which literature stirred Elgar's inventiveness can be gauged from an account by the actress Nancy Price:

> "Many delightful hours I spent with Elgar in his studio. He liked me to read poetry while he improvised music to accompany it. I often wished some of that music had been preserved..... He was able to improvise on the instant of the spoken word." 2)

In 1885, Elgar's first glimpse of Lake Windermere produced a remarkable reaction. Elgar's companion was Dr. Charles Buck, of Settle, who recalled the occasion in the Yorkshire Weekly Post in July 1912:

> "When Sir Edward went with him on his first visit to Lake Windermere the effect was extraordinary upon the composer. Not a word could be got out of him, and suddenly he began to write furiously. When he had finished he said he had never known the same sensation before, and that he was simply obliged to write." 3)

This brought about the draft of a now lost Lakes Overture, which was never completed. In the same year a Scotch Overture was composed; Mendelssohn was an influence at this juncture. As a dreamer contemplating nature, Elgar was a kindred spirit with Wordsworth and Hardy.

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1) Young, op. cit. p. 35.

2) Into an Hour-Glass. (Museum Press, London, 1953) pp. 212 and 216.

3) Letters of Edward Elgar and Other Writings, Selected, Edited and Annotated by Percy M. Young. (Bles, London, 1956) p. 14.

A phrase from Byron's Childe Harold is among the quotations at the head of the score of In the South; equally appropriate to the lost Lakes Overture would have been these lines from The Prelude, Book Four:

"Standing alone, as from a rampart's edge,
I overlooked the bed of Windermere,
Like a vast river, stretching in the sun.
With exultation, at my feet I saw
Lakes, islands, promontories, gleaming bays,
A universe of Nature's fairest forms,
Proudly revealed with instantaneous burst,
Magnificent, and beautiful and gay."

A post-card that Elgar sent to Jaeger from Italy shows the Via Appia with the opening of the motto theme of the First Symphony and the remark "Here it was....." Travel and new landscapes were a tonic to his inventiveness.

The lease of Birchwood Lodge at Storridge near Malvern as a summer cottage between 1898 and 1903 provided Elgar with one of his most appealing environments. Beneath a quotation from the "Woodland Interlude" from Caractacus he wrote to Jaeger on July 11th 1900 thus:

> ".....This is what I hear all day - the trees are singing my music - or have I sung theirs? It is too lovely here." 1)

Four years earlier he had confided to his first biographer the idea - "that there is music in the air, music all around us, the world is full of it and - (here he raised his hands and made a rapid gesture of capture) - and you simply - simply - take as much as you require." 2)

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1) Letters of Edward Elgar, op. cit. p. 87.

2) Robert J.Buckley, Sir Edward Elgar (Living Masters of Music III, ed. by Rosa Newmarch, John Lane, the Bodley Head, London,1904) p. 31.

Elgar's defence of this notion some years later, a defence provoked by a chance remark, was rather less eloquent:

> "Bernard Shaw remembered Elgar talking about music at a lunch and Roger Fry remarking: "After all there is only one art; all the arts are the same." "I heard no more" Shaw wrote. "My attention was taken by a growl from the other side of the table. It was Elgar, with his fangs bared and all his hackles bristling in an appalling rage. "Music", he spluttered, "is written on the skies for you to note down. And you compare that to a damned imitation." 1)

Elgar's communion with nature not only gave rise to the beginnings of ideas, but also to the planning of larger structures. The closing pages of The Apostles are a supreme example. Longdon Marsh, an area of tidal marshland (now drained) overhung by willow trees, four miles from Malvern, was ideal:

> "Here he used to sit and dream. A great deal of The Apostles took shape in his mind here. He told me, ...he had to go there more than once to think out those climaxes in the Ascension; for they had to be so built u each time, that they never reached such a pitch of intensity as at the last and greatest climax, or he would have felt that the architecture of this movement was imperfect." 1)

Reed also wrote of the curious impression that some dead trees made on the composer during the time spent at Brinkwells in Sussex in 1918. They had leased this cottage in order to escape the depressing war-time environment of London, and regain the peace that Edward had found so conducive to composition at Birchwood.

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1) William H.Reed - Elgar As I Knew Him. (Victor Gollancz, London, reprinted 1973) p. 99.

"Near the cottage [on the edge of Flexham Park] rises a strange plateau, on which there are a number of trees with gnarled and twisted branches bare of bark or leaves - a ghastly sight in the evening when the branches seem to be beckoning and holding up gaunt arms in derision. In the first movement of the [Piano] Quintet the composer's subjective impressions induce a very eerie effect on the hearer....."

As he grew older, the close accord that he felt with nature grew inevitably more dreamlike and retrospective. To Sydney Colvin in 1921 he wrote:

"I am still at heart the dreamy child who used to be found in the reeds by the Severn side with a sheet of paper trying to fix the sounds and longing for something great. I am still looking for this." 1)

Near the end of his life he expressed a nihilistic wish to have his ashes scattered in the River Teme. Similar thoughts seem to lie behind a curious comment made to Troyte Griffith:

"Oscar Wilde's son Vyvyan Holland stayed with Elgar at Plâs Gwyn, Hereford, in 1909. His account of the visit 2) gives us a first hand account of Elgar humming to himself on the banks of the Wye and jotting themes down on small sheets of music paper. "He once told me that he had musical day-dreams in the same way that other people had dreams of heroism and adventure, and that he could express almost any thought that came into his head in terms of music."

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1) Michael Kennedy, A Portrait of Elgar. (Oxford University Press, London,1968) p. 3.

2) Vyvyan Holland, Time Remembered. (London,1966) p. 20.

Self-Tuition.

Elgar once drew up an account of the cost of his early musical and general education, but otherwise he was musically self-taught, either through text books or by conscious and subconscious assimilation.1) The books that he used to teach himself the rudiments and craft of composition are listed by most of his biographers:-

William Crotch, Elements of Musical Composition: comprehending the rules of thorough bass, and the theory of tuning. (Longman, London,1831) [1042 k. 22 (5)] 2)

[Leopold] Mozart, A Succinct Thorough-Bass School, (translated by Sabilla Novello) (Novello, London,1854) [M.E. 330b. (2)]

John Stainer, Composition, Novello's primers no. 20, (London,1880) [W.P.A. 900/20]

John Stainer, Harmony, Novello's primers no. 8, (London,1878) [W.P.A. 900/8]

Charles Catel, Treatise on Harmony (translated by Mary Cowden Clarke) (Novello, London,1854) [M.E. 330b. (3)]

Hector Berlioz, A Treatise upon Modern Instrumentation and Orchestration (translated by Mary Cowden Clarke) (Novello, London,1856) [M.E. 330 d.]

Maria Luigi Cherubini, A Course of Counterpoint and Fugue.....(translated by J.A.Hamilton) 2 vol. (R. Cocks & Co. London,1837) [557 d. 39]

John Hiles, A complete and comprehensive Dictionary of 12,500 Musical Terms (1871) [7897 a. 26.]

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1) Diana McVeagh, Edward Elgar, His Life and Music (Dent, London, 1955) p. 98.

2) The British Library shelf marks are given in square brackets.

Of the harmony tutors that Elgar used, Mozart and Stainer cover diatonic writing through the medium of figured bass, including suspensions and retardations, but no chromatic harmony. Throughout his life Elgar was to use figured bass in his sketches as a form of shorthand, despite the seemingly complex chromatic harmony of his mature style. His knowledge of chromatic harmony (if he ever needed academic analysis) was substantially increased by his study of Catel. This treatise contains comprehensive articles on "avoided cadences", the "non-resolution of progressions" and a most valuable section on "Chromatic and Enharmonic Modulations from C major to every major and minor key".

The worth of Berlioz's Treatise on Instrumentation lay not only in the basic technical data it contained, but in its 66 illustrations in full score from Beethoven's Symphonies and Concertos, Berlioz' own Faust, Romeo and Juliet, Fantastic Symphony and Requiem (including the complete Tuba Mirum), as well as excerpts from works by Gluck, Halévy, Meyerbeer, Mozart, Rossini, Spontini and Weber: in those days before the advent of broadcasting, recording and widely available musical scores, this book was an indispensable educational tool for any aspiring composer. It was not until May 26th 1883 that Elgar finally heard a performance of Berlioz's Grande Messe des Morts, journeying up from Worcester to London for a Crystal Palace concert.

Some results of Elgar's study of Cherubini's Course on Counterpoint and Fugue are discussed in chapter 2. It was rigorously thorough in its method: Volume I covers s ec Counterpoint fo 2-8 vo'c s , Imitation, Double Counterpoint and Fugue; Volume II is devoted to examples of fugue and exercises. Hiles' Dictionary defined Nobilmente as 'Noble, grand and impressive.' Elgar's first use of this term was misspelt 'Nobilamente'.

Elgar's early contacts with figured bass helped to shape some significant features of his style. Especially notable are his vigorously active bass lines, which establish a strong rhythmic polarity between melody and bass, as is often shown clearly in his first sketches. This leads logically to contrapuntal "realisations" of the inner parts in subsequent sketches. Sometimes, this process of elaboration can be seen in his final scores, the two-part opening of the First Symphony is an example.

The influences of Handel's string-writing and Wagner's melodic counterpoint emphasise how, in Elgar's hands, this baroque system of short-hand proved a suitable foundation on which to build the elaborate chromatic textures of the late Romantic period.

As well as studying text books, Elgar followed the time-honoured practice of copying out and recomposing the music of other composers. Just as J.S.Bach and his cousin Johann Walther arranged and recomposed Italian string concertos for the organ, in order to learn the Italian style, Elgar imbibed the style of the Viennese classics by taking movements from violin sonatas by Mozart and Beethoven and converting them into Mass movements. The second movement of Mozart's Sonata in F (K547), for example, became a Gloria (B.L. Add. ms. 49973A) Elgar's own unaided setting of O Salutaris Hostia (1877) betrays Viennese influence and also that of Mendelssohn in its gently pulsating accompaniment and suave melodic ornaments at cadences: (Ex. 1.) The convivial Wind Quintets composed two years later (Add. 58052) show similar traits. From a chance remark made to his violin teacher Pollitzer at this time, we can gain some impression of the discerning mind and retentive memory of the young composer. During a lesson on the first violin-part of a Haydn quartet, Elgar showed that he had learned the cello part by heart as well. 1)

Elgar's debt to the Viennese classical style during his formative years cannot be underestimated. His pastiche exercise of 1878 on Mozart's Symphony no. 40 in G minor was described to Buckley 2) and later by Elgar himself in a profile in The Strand Magazine during 1904.

> "Mozart is the musician from whom everyone should learn. I once ruled a score for the same instruments and the same number of bars as Mozart's G minor Symphony, and in that framework I wrote a Symphony following as far as possible the same outline for the themes and the same modulations. I did this on my own initiative and I was groping in the dark after light, but looking back after 30 years, I don't know any discipline from which I learned so much."

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1) Young, op.cit. p. 40.

2) Young, op.cit. p. 27.

The ms. of Elgar's Mozart exercise 1) however breaks off after the end of the transition passage to the second subject. In 1904 Elgar wrote out two excerpts for Buckley 2) (Exs 2-3), the opening of his score and part of the first subject group comparing Mozart's original with his own "respectful perversion".

What exactly did Elgar learn from this exercise? The principles of Sonata form certainly; these became so established in his mind that when composing his first sonata-form movements in later years (The Black Knight Sc.I, Organ Sonata 1st movement) he appears to be working within an almost preconceived framework. This is suggested by his notes "first subject", "second subject", and "reprise" etc. (in his later sketches) against themes in the shed books (BL. Add 58051/2 and Dr. Young's collection) of 1878-9.

From Mozart Elgar also drew an aesthetic creed:

> "The passions, whether evident or otherwise, must never be expressed to disgust, and music, even in the most terrific situations, must never give pain to the ear, but ever delight it, and remain music."

This excerpt from a letter by Mozart to his father of 1781 was kept framed on Elgar's desk. It was this 18th-century philosophy that prevented Elgar from reaching the expressionistic extremes of his contemporary Richard Strauss as shown in Electra and Salome.

Alongside Elgar's early attempts at classical forms during the 1870's are numerous signs of a strongly romantic approach. Chromatic harmonies at the end of a Credo setting composed in 1872-3 (BL. Add. ms.49973A f.35 Ex 4), and in Reminiscences for violin and piano of March 1877 (BL. Add. 57912) show Elgar's inevitable response to contemporary influences. Such sounds, assimilated perhaps via Catel's treatise, were anathema to Dr. Done and the staid gentlemen of the Worcester Glee Club.

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1) In the private collection of Dr. Percy Young.

2) op. cit. plates facing p. 26.

The 1880's saw a broadening of horizons; during a visit to Leipzig in January 1883 he heard "no end of stuff, Schumann principally and Wagner no end." 1) Schumann became his "ideal" for a while, but then in 1884 on two occasions Elgar played 1st violin in Dvorak's Symphony No. 6 in D under the composer's direction. 2) Kennedy draws attention to a number of examples of thematic similarity between the music of Elgar and Dvorak, suggesting that this "less obvious continental influence.....is nearer in some ways to Elgar's musical character than are either Wagner or Brahms." With Brahms this is certainly true, but the very process of thematic assimilation, whether conscious or unconscious, shows Wagner to have been a far greater influence on Elgar than has been recently suggested.

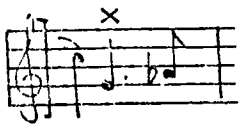
The assimilation of melodic shapes and harmonic patterns from other composers is a key factor in the study and analysis of Elgar's stylistic growth and creative processes. This assimilation was very often sub-conscious and gave rise to a considerable number of resonances between Elgar's music and that of other composers. Often Elgar was surprised when he realised that he had unconsciously "cribbed" a phrase from the recesses of memory. On occasions he was not beyond noting the similarity in his Mss. An early example of this is in the fair copy of the Ave Verum Corpus (later published in 1902 as op.2 no.1) where he noted that part of the melody was very like "Love Divine" in The Daughter of Jairus by Stainer.3) Ex.5 compares the phrases in question.

1) Young, op.cit. p. 49.
2) Kennedy, op. cit. p. 17 ff.
3) Add. 47993A f. 90.

This is dated Jan[uar]y 28 [18]87, but Stainer's Cantata The Daughter of Jairus had been composed as early as 1878 for the Worcester Festival ; on this occasion Elgar and his father were among the violinists of the orchestra and his sister Polly among the sopranos.

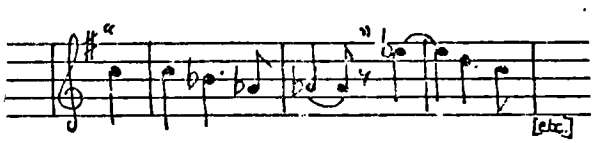
Elgar was acutely sensitive to any critical comment on his "borrowings". On May 2nd 1899 he wrote to Jaeger about the quotation from Mendelssohn's Calm Sea and Prosperous Voyage overture:-

"Now, Var[iation] 13 - I have altered the phrase to;-



....I meant this (originally) as a little quotation from Mendelssohn's "Meerestille u. Glückliche Fahrt" - but I did not acknowledge it as the critics - if anyone mentions anything of the kind - talk of nothing else - so I have cut out the reference - I think you can alter the score in two places - it's only the clar[ine]t!" 1)

This alteration was not carried out, and the quotation was left unchanged, but in parenthesis:-



W.H.Reed 2) traces Elgar's next use of this melody to the coda of the Variations (at fig. 82), and thence to the motto theme of the first Symphony composed ten years later in 1908. (Ex. 7) So "L.M.L." (Lady Mary Lygon) does appear in the finale of the Variations, albeit unconsciously in counterpoint with the "Enigma" theme. (Ex. 6)

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1) Letters to Nimrod - Edward Elgar to August Jaeger 1897-1908 - edited and annotated by Percy M. Young (London, Dobson 1965) p. 48 .

2) W.H.Reed, Elgar - The Master Musicians (Dent, London, 1939) p. 156.

Elgar considered a direct insertion of this theme into the finale at one stage, as is suggested by a note on the sketch: "introduce L.M.L." (Add. 58003 f.30v).

According to Reed, Elgar was at a loss to account for the connection between the Mendelssohn quotation and the motto theme of the first Symphony, and was "quite unaware that the repetition existed until it was pointed out to him".

During the 1880's, as well as soaking himself in the music of Dvořák Elgar also played the violin in one of the first performances in this country of Verdi's Manzoni Requiem.

> "I have revelled in the records of Verdi's Requiem which work I have always worshipped; always means since I played first fiddle in one of the earliest performances in England 1880 about." 1)

Elgar was in fact recalling the performance given by Stockley with the Birmingham Festival Choral Society on 24th February 1887, when he was a member of Stockley's Orchestra.

The impact of this work on Elgar's creative development is underestimated. Professor Parrott alludes to the influence of Italianate vocal style in The Dream of Gerontius 2), but the experience of the Manzoni Requiem remained with Elgar throughout his life. This can be seen in one thematic figure, which appears in four of his major works. The origin of this theme is in the Introit of the Verdi Requiem where it is played by the strings at the words "et lux perpetua"; Ex. 8 collates this with the four Elgar versions in their chronological order:

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1) Letter from Elgar to Frederick Gaisberg 13th January 1931 Jerrold Northrop Moore, Elgar on Record (O.U.P., London, 1974) p. 127.

2) Ian Parrott, Elgar (The Master Musicians, Dent, London, 1971) p. 51.

The Light of Life (no. 15, letter C).

Caractacus (Scene VI fig. 5).

The Music Makers (figs. 39 and 50[7]).

Cello Concerto (fig. 36[6]).

It is interesting to note that in each of the Elgar versions of this figure, the music acquires its characteristic Elgarian flow from the use of successive first inversion triads and appoggiaturas.

Wagner.

By 1889 Elgar had become "deeply interested" in Wagner. During the 1890's he spent several summer holidays hearing Wagner's music at Bayreuth or in Munich. This was a well-trodden path for many aspiring composers at that time, including Debussy, Cecil Sharp and Vaughan Williams. But before his Bavarian pilgrimages, Elgar had already arranged The Flying Dutchman overture for the Worcester Glee Club "orchestra" in 1876 1), and in about 1882 2) he played the Tannhäuser overture on the organ:-

> "Hubert Leicester was one day blowing the organ for him. He played something new and strange. Hubert ran round and said: "Ted, what is that?" "That, Hubert, is by a man who is not understood. You will hear more of him some day."

The Wagner operas and music dramas that Elgar heard during the 1890's were as follows:- 3)

1889 Covent Garden - Die Meistersinger von Nürnberg (twice).

1891 Covent Garden - Lohengrin.

1892 Bayreuth - Parsifal (twice), Tristan und Isolde, Die Meistersinger von Nürnberg.

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1) McVeagh, op. cit. p. 7.

2) McVeagh, op. cit. p.12.

3) Young, op. cit. pp. 68-80 passim.

1893 Munich - Der Ring des Nibelungen, Tannhäuser, Die Feen, Tristan und Isolde.

1894 Munich - Götterdämmerung, Die Meistersinger von Nürnberg.

1895 London and Munich - Der Fliegende Hollander.

1896 Covent Garden - Die Meistersinger von Nürnberg.

1897 Munich - Tristan und Isolde, Der Fliegende Holländer.

1901 Bayreuth - Der Ring des Nibelungen, Parsifal.

The influence of this sequence of performances was considerable. By June 1894 he had arranged the "Good Friday Music" from Parsifal for a concert at Malvern High School, with parts for three violins, cello, organ and two pianos. 1) In 1897 Elgar became conductor of the newly-formed Worcestershire Philharmonic Society; Wagner was held in such veneration that the chorus "Wach auf!" from Die Meistersinger was used to introduce each concert. "Wach auf!" was also chosen by Elgar as the Society's motto.2) It is not to be wondered at that two important themes from Die Meistersinger have left their mark on Elgar's music. Ex.9 suggests that the opening of Die Meistersinger engendered the main melody of "Sabbath Morning at Sea" in Elgar's Sea Pictures; and Ex.10 compares Walther's Prize Song with the "Spirit of Delight" motto theme of Elgar's Second Symphony.

The inspiration of Parsifal extends far beyond the echo of the Spear Motif in the motto theme of the First Symphony (Ex.11) to include a definite parallel between the Glaubensthema and the Archdruid's solo in the "Invocation" of Caractacus Scene II (Ex.12).

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1) Young, op.cit. p.71.

2) McVeagh, op.cit. p.21.

Elgar's busman's holidays in Bavaria included a lot of cool objective study, which took place in his lodgings after performances. Rosa Burley gives an account of his habits during the visit to Munich in 1893:-

> "At that time the Genius had a great regard for Wagner, but.....he did not jettison his critical faculty, ...he had begun to understand very fully how the new music was put together, and was realising that he could convert this knowledge to his own use. Throughout the holiday he took copious notes of what he had heard and spent many hours over them at his rooms." 1)

Miss Burley continues to recall Alice's sense of seriousness and high purpose over their German pilgrimages, and notes that it was she who kept Edward hard at work. All of the party were deeply affected by Tristan und Isolde; it seemed "revolutionary music". The "copious notes" and "hours of study" that Burley refers to are a major clue to explaining the rapid transformation and maturing of Elgar's style that took place between 1890 and The Dream of Gerontius in 1900. Exx. 9-12 show melodic reflections of the relatively diatonic Wagner, and by no means reveal the full extent of Elgar's debt to Wagner. This extended far beyond melodic shapes and harmonic nuances to the fundamentals of musical structure; in short an integrated contrapuntal style in which melody and rhythm were held in interdependent balance. Of all the music of Wagner that Elgar listened to and studied so avidly, Tristan und Isolde can be seen to have exerted a particularly notable influence:

Sequence - this formal device, which is the essence of Elgar's language, was an equally important part of the styles of two of his earlier champions, Bach and Schumann, as well as of mature Wagner. In Tristan und Isolde, sequences have the effect of strengthening the structure of the music, which otherwise would be eroded away by the restless and insecure chromaticism.

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1) Burley, op. cit. pp. 68-9.

A sequence is able to give a fleeting nuance of one key without a cadence before moving to another. Ex.13, from Act 1 sc III, is a fine example. Many of the features of Elgar's style are present, notably the strong polarity between treble and bass, which arises from a two part texture elaborated by counter-melodies in the inner parts. Ex.13 also compares the Tristan excerpt with a phrase from the introduction to Elgar's King Olaf. This shows again a sequence moving through a rapid succession of keys not formally related through cadences.1) As well as melodic sequences Elgar also drew from Wagner the technique of building large structures through sequential repetition of small motifs. (Tristan Act 2 sc.I)

Repetition of small harmonic cells - Elgar's use of two- or four-chord units stems from Wagner too. Ex.14 compares fragments from Tristan Act 1 sc III and the Götterdämmerung Prelude with the "sleep" motif from The Dream of Gerontius. This technique was by no means special to Wagner since it is equally characteristic of Sullivan, Fauré and Puccini. 2) The comparison of the excerpts from Götterdämmerung and Gerontius offers an interesting dramatic parallel; Wagner chose the device to represent the swinging of the Norn's rope, whilst Jaeger found Elgar's use of the technique an appropriate suggestion of the swinging of a censer.

Textural Elaboration - Much of Elgar's contrapuntal skill lay in his fluent ability at combining leitmotiven (Gerontius Part 1 cf. figs.2 and 3), or adding countermelodies to an existing structure. This feature of his style stemmed more from his instinctive and idiomatic elaboration of orchestral textures than from any counterpoint exercises.

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1) Mary G. Dann, "Elgar's use of the Sequence" Music and Letters XIX (1938) iii pp.255-264, part of her treatise, "The Harmonic Technique of Edward Elgar".

2) Parrott, op. cit. pp. 89-92.

The gradual elaboration of a melody by the adding of new layers of orchestral colour and texture is a feature of the music of many Romantic composers; those whom Elgar particularly admired include Berlioz (Fantastic Symphony, 3rd movement) and Dvorak (Symphony No. 7, 2nd movement). Elgar also considered Verdi's gradual elaboration of a simple unharmonised melody in the Agnus Dei of the Manzoni Requiem "one of the greatest moments in all music". Cumulative textural elaboration is found widely in Wagner too; the prelude to Act 2 of Tristan, and the opening of Act 2, scene iii of Die Walküre are examples. Instances of Elgar's most notable uses of this technique can be seen by comparing the opening and closing ritornelli of Section IV of The Kingdom.

Despite Elgar's use of the leitmotiv principle in his major vocal works, he did not allow it to influence his approach to the overall formal structures of his music. The traditional divisions into aria, recitative and chorus are still evident in The Apostles and The Kingdom, but in all of Elgar's music there are no occurrences of the "progressive tonality" found in Tristan und Isolde. In The Dream of Gerontius, however, Elgar certainly drew on Wagner's practice of using certain keys in relation to their dramatic context. In Das Rheingold the key of D♭ is associated solely with Valhalla, and in Gerontius Elgar reserves the key of C major for the heavenly paean of "Praise to the Holiest" 1) Similarly in Elgar's mature orchestral music he continued to use sonata form despite the advanced chromaticism of much of his material.

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1) see chapter V.

In 1894, just at the climax of Elgar's avid assimilation of various creative influences, and at the beginning of their consolidation, Robert Louis Stevenson recalled the writing of his first book Treasure Island:-

> "On a chill September morning, by the heat of a brush fire, and the rain drumming on the window, I began, The Sea Cook, for that was the original title. I have begun (and finished) a number of other books, but I cannot remember to have sat down to one of them with more complacency. It is not to be wondered at, for stolen waters are proverbially sweet. I am now on a painful chapter. No doubt the parrot once belonged to Robinson Crusoe. No doubt the skeleton is conveyed from Poe. I think little of these - they are trifles and details; and no man can hope to have a monopoly of skeletons or make a corner in talking birds. The stockade I am told is from "Masterman Ready". It may be I care not a jot. These useful writers had fulfilled the poet's saying: "departing they had left behind them footprints on the sands of time. 1) Footprints which perhaps another" - and I was the other! It is my debt to Washington Irving that exercises my conscience, and justly so, for I believe plagiarism was rarely carried further." 2)

Much of this aptly reflects Elgar's own indebtedness to the wide variety of influences that were drawn together to make up his own mature language, which is so unmistakable in its idioms. Nevertheless, it is unlikely that Elgar would ever have written such a modest and unselfish account of his formative years as Stevenson's. Instead, any question of similarities between his own music and that of other composers often touched a raw nerve.

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1) Longfellow, A Psalm of Life, vv. 7 and 8.

2) Jerome K. Jerome, (ed,)) My First Book. (Chatto and Windus, London,1894) p. 302.

Dorabella was given pretty short shrift when she suggested that a phrase of The Dream of Gerontius reminded her of Chopin's Polonaise Fantaisie: "I know nothing about pianoforte music. I hate the piano as an instrument, and I don't care for Chopin, and never heard the piece you mention." 1) Elgar certainly cared little for piano music, but the fact that in later years discs of Cortot's performances of Chopin Ballades were in his record collection 2) suggests that his dislike of Chopin was part of a rapidly fabricated defensive strategy.

Working Habits.

After Elgar had noted down his initial ideas in sketch form in the open air came the real business of composition. It is possible to form a good impression of his physical working habits from a number of first-hand sources. The recollections of Troyte Griffith are especially informative:

> "He planned his work, and, on the whole, adhered to his plan rigorously. He sketched his music at various times - more often than not, in the open air - but from 9 to 1 daily he made it a rule to write down his fugitive thoughts in permanent form. When he began writing he sat at his upright piano, trying themes and making notes on music paper, and later he sat at a table and got up from time to time to try a few bars on the piano. But he often said that he realised his music as the finished orchestral effect, not as sounds on the piano. Orchestration was a carefully organised business. Lady Elgar prepared the paper for the full score, and he worked methodically doing ten or twelve pages a day. When the parts came from the printer, he played through every note of every part on the piano with Mr. Austin playing the violin or viola, ruthlessly stopping in the middle of a bar, never wasting a second."

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1) Mrs. Richard Powell, Edward Elgar, Memories of a Variation. (O.U.P., London, 1937) p. 52.

2) Moore, op. cit., p. 234.

They played the Violin Concerto on a Sunday at Hereford from 10 o'clock in the morning to 11 o'clock at night, only stopping for meals. Elgar objurgating Novellos when he found a mistake. But when he finished work he was off duty....." 1)

During his working life Elgar seems to have had two sets of sketch-books: the first covers the period from his earliest attempts at composition in the 1870's up to 1901, and the second from 1901 onwards. Of the first set, some are preserved in the British Library (Add.mss. 49973-4), but many of them were destroyed, or cut up and pasted on to working-out sketches as the material they contained came to be used. The second set Elgar obtained through the good offices of 'Nimrod' Jaeger. On November 6th 1901 he complained to Jaeger: "My sketch books are rotten - I know the sketches are and so are you.. Now I want some new ones: do get for me 12 quires of oblong [12 stave - deleted] paper (B[oosey & H[awkes] No. 23, 6, 7, 9, sizes which see 3 quires of each, and have each 3 quires bound in buckram or art linen or some decent coloured cloth (all different colours)"2) After more badgering Jaeger sent Elgar 8 neatly-bound oblong sketch-books, each with a Roman numeral from I to VIII embossed on the front cover.

These volumes are now in the private collection of Dr. Percy Young. Elgar paginated each volume as he came to use it, and these page numbers, coupled with the number of the volume, were used as a system of reference when material from the sketch-books was copied out elsewhere. For example, 104/viii refers to sketch-book 8, page 104. Most of Elgar's sketch-books contain pencilled ideas. Once an idea had been used, it was either crossed out, or inscribed with a large K indicating that it had been "Foppied" or "Koppid".

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1) Ms, notes of A. Troyte Griffith, Young, op. cit. p. 257.f.
2) Letters to Nimrod, Young, op. cit. p. 148

As Griffith noted, the piano was an important part of Elgar's creative routine; ideas that had been sketched when walking, cycling or fishing, were often carried a stage further forward by extemporisation at the keyboard. Elgar had a flair for spontaneous improvisation at the keyboard, and the account of Nancy Price mentioned earlier is made all the more real by the six Piano Improvisations that he recorded at his own request in 1927. 1)

The fact th t he often re-wrote the same section of music in short score several times, with very little alteration save a little nuance here or an interpolation there, gives some indication of the way in which fleeting phrases were subtly mulled over and re-drafted at his upright piano. Once he was sure of an idea, the pencilled version would be inked over. Although his six Improvisations were controlled by the four-minute time-span of a 78 r.p.m. disc, and by his use of premeditated ternary (No. 1) and binary forms, the elasticity with which he treats the themes gives what must be a fairly characteristic impression of the creative extemporisation described by Griffith.

Once the music that he was working on had been shaped to his satisfaction, the next stage, making a short score fair copy in ink was done very quickly:

> ".....the outer surroundings did not exist for him when he got down to the donkey work, writing the music first in short and then in full score. He worked at great speed, oblivious of anything but the sounds he was carrying in his head." 2)

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1) RLS 713.

2) William H. Reed, Elgar As I Knew Him, (Victor Gollancz Ltd., London, re-printed 1973) p. 98.

Despite the invention of fountain pens, Elgar continued to use dip pens - "I use a steel pen so that I shall have to keep going forward to dip it in the ink instead of keeping my hand in the same position all the time, you old owl! Do you think I want to get writer's cramp - a thing I have never suffered from...." He cleaned his pen by plunging it into a potato! 1)

The intermediate stage of composing between sketches and the fair copy of the full score proved to be very taxing, especially during the years of intense creativity between 1898 and 1918. During the years 1906-1908 Elgar's health was very poor - the nervous strain of being a public figure and a celebrity, the ordeal of the Birmingham lectures, and the deaths of his father, Alfred Rodewald, Jaeger and Basil Nevinson, all took their toll. Even a holiday in Radnorshire, taken to recover from influenza, was marred by a knee injury. Yet against this background of major and minor calamities some of his finest music was composed - the Symphony in A♭, the Violin Concerto, and The Kingdom.

Dorabella's account of a visit to Plâs Gwyn, while Elgar was working on the scena: "The sun goeth down" in The Kingdom is a very realistic depiction of the stresses of this period:

> "[At dinner after working all day] He never spoke. When he was not looking at his plate he looked straight in front of him with a rather tense expression. He was very pale and looked tired and drawn. Half way through dessert he pushed his chair back, hit my hand which happened to be on the table, quite sharply, and left the room. He banged the study door and turned the key.... "Don't you think", I said, "that he looked during dinner as though he were listening to something far away...."

1) Reed, op. cit. p. 155.

After 10.30 pm we heard the piano at last.....we heard his key turn.....He was himself again - quite different from what he had been at dinner. He looked tired as though he had been through some ordeal, but the ordeal was now over, and one could feel what a relief it was." 1)

It was with some such painful experience in mind that Elgar wrote of the sufferings of the creative artist in his unpublished preface to The Music Makers. Elgar's deletions are in square brackets:

"Yes, suffers [after years devoted to art] this is the only word I dare to use: [for] even the [joy] brightest joy of creating is [tempered alloyed] soured mixed [with the ever] with the sombre dignity of the eternity, [eternity of the responsibility of the effect] of the artist's responsibility". 2)

Alice Elgar.

Elgar's debt to his wife was considerable. Her financial sup ort and social connections advanced his career. To give one example, it is unlikely that Edward's fruitful Wagner pilgrimages to Bavaria through the 1890's would have been possible without her help. Although not a great technical critic, Alice was a good judge of aesthetic matters, and Elgar admitted this to W.H.Reed. The passage in question here is the ending of the slow movement of his String Quartet: "My wife is a wonderful person. I play tunes to her because she always likes to see what progress I have been making.....but I always know whether she approves or not, and I always feel that there is something wrong with it if she doesn't. A few nights before you came we were at Plâs Gwyn, Hereford.

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1) Mrs. Richard Powell, Edward Elgar, Memories of a Variation, (Oxford University Press, 1st edition, London, 1937) p.64.

2) B.L. Add. Ms. 47908 f.93.

"I played some of the music that I had written that day and she nodded her head appreciatively, except over one passage, at which she sat up, I thought, rather grimly. However, I went to bed leaving it as it was; but I got up as soon as it was light and went down to what I had written. I found it as I had left it except that there was a little piece of paper pinned over the offending bars on which was written, "All of this was beautiful and just right except this ending. Don't you think, dear Edward, that this is just a little.....?" Well, Billy, I scrapped that end,....but I re-wrote it." 1)

The surviving sketches for the String Quartet are in the collection at Broadheath; searches to locate the details of this alteration have so far been unsuccessful.

Some notes at the head of a piano duet arrangement of the Serenade for Strings Op. 20 (B.L. Add. Ms. 57,989) recall that "Braut [one of Elgar's nicknames for Alice] helped a great deal to make these little tunes." Similarly, in the sketches for the finale of the Second Symphony the theme now at fig. 152 is described as "Braut's bit". Shortly after their marriage, Elgar acknowledged his wife's assistance by signing the end of the "plan" for The Black Knight "C. Alice & Edward Elgar Aug. 29: 1889" (B.L. Add. Ms. 47,900A)

Among Alice's modest literary achieve ents before her marriage was a two-volume novel, Marchcroft Manor (1882). The plot features a woman who seeks to marry a genius, whose potential she may help to fulfil. In her marria e to Elgar, Alice Roberts realised the autobiographical prediction that she had written into her novel. Proof of this lies in her subsequent unswerving dedication to her husband's creative and material needs.

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1) William H. Reed, Elgar As I Knew Him, (Victor Gollancz, London, re-printed 1973) p. 23.

She shouldered many tiresome domestic responsibilities, and saw that her husband was able to work peacefully in a suitable environment, and on a more mundane and practical level she prepared his full scores, ruling the bar lines and writing in the names of the instruments. She would also copy the underlay of words to vocal lines.

Michael Kennedy 1) concludes his admirable assessment of Lady Elgar's role as follows:

> "One evening in 1914 Alice read aloud to Elgar from one of her own writings. That night in her diary, she allowed herself some regrets for her abandoned literary ambitions. But she added, "The care of a genius is enough of a life work for any woman". It was as simple as that. We may think she was a snob, we may find oppressive her undiluted, blinkered enthusiasm for her husband's music. But were she to return to-day and see the position Elgar still occupies, the number of broadcast and concert-hall performances, and the growing collection of superb recordings, she could say: 'All this you owe to me.' And she would be right."

There is little doubt that her forceful support soon helped Elgar to grow out of a frame of mind which provoked this uncertain remark on the title page of The Black Knight: "Words by Longfellow - Music by Edward Elgar - if he can!" She saw to it that he could. Even when he was depressed to the extent of wishing to give up composing, Alice prevented him. He wrote to Jaeger: "I am so anxious to have done with the whole art, it's only my wife who begs me to go on, but I hate and loathe the whole business." 2)

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1) op. cit. pp. 110-115.

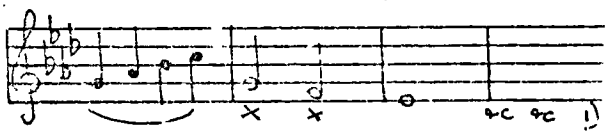
2) Letters to Nimrod, ed. Young, op. cit. p. 4.

It is fortunate that the correspondence in which Elgar discusses technical problems of composition comes from his years of creative maturity. A last minute revision of a phrase in the Introduction and Allegro for strings, following a query by Jaeger, provoked some revealing thoughts on melody writing:

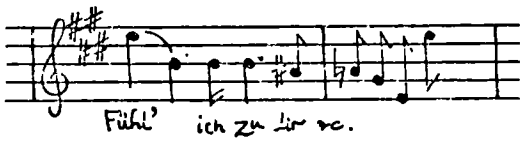
March 26th 1906

"It is easy (!) enough to write a melody - except the last two bars: I am sure it is the difficulty of avoiding a "barn-door" ending that has kept the modern school from symmetrical melody. Meyerbeer is of course notorious for bad endings and Mendelssohn is almost as bad - or quite bad in another way.

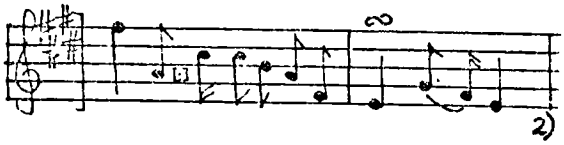
"Happy and blest" a fine opening ends:



Wagner (Lohengrin) comes perilously near a bad end I think:



lovely - but how about this:



Well, this is not to excuse my own infantile attempts and ineptitude but to show you what I feel about "tunes", and you with unerring instinct put your finger on two bars which I put in my sketch to remind me of my design - length, etc. The bars are better now, but I have taken "jolly good" care not to make 'em more interesting than the real tune."

As well as the reshaping of a phrase in the Introduction and Allegro, we owe the extended coda of the Variations and the great climax in Gerontius to Jaeger's perceptive influence. In the light of his comments on the banal endings of other composers' melodies, Elgar's postcript to the revised coda of the Variations is particularly pertinent: "Great is the art of beginning, but greater the art is of ending". 1) The extent to which Elgar's stylistic evolvement enabled him to rise above "commonplace" endings can be seen from a comparison of the original and revised versions of his Ave Verum. The 1887 version has a cadence which reflects the Mendelssohn - Stainer style (Ex. 5), but in 1902, when revising the piece for publication, a distinctively Elgarian ending was added for the words: "O clemens, O pie, O Jesu Fili Mariae". (Ex. 15)

The creative experience behind this revision suggests that Elgar was continually looking for ways to escape the "commonplace" patterns of melody endings. This betrays his uneasiness with the overripe language of late romanticism. His more avant-garde contemporaries were either searching for more radical ways of evolving tonality to meet their expressive needs, or were on a path which was to lead them to abandon it altogether. Strauss had completed Salome one year earlier, and in Elektra (1907-9) he was to move still further away from the established terms of tonal reference. In the same year, 1906, Schoenberg was breaking fresh ground with his Chamber Symphony. Elgar in his own turn was a "progressive conservative" composer showing himself to be aware of the need to abandon the more outworn patterns of tonality. To a certain extent, with his unique sequential language, in combination with Wagnerian chromaticism, he had found a way of expressing his acute unrest.

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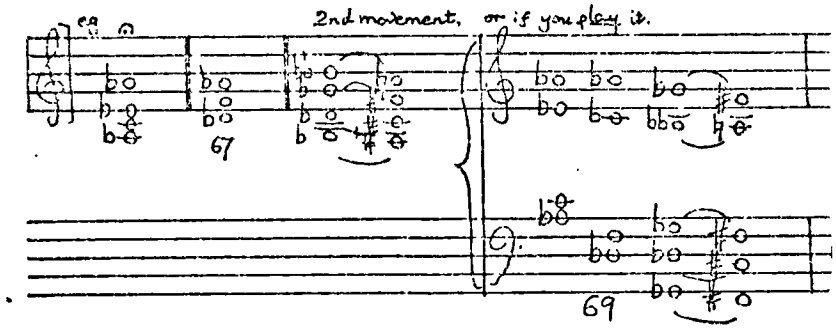
1) Longfellow, Elegiac Verse, stanza 14.

Ex. 16 from The Dream of Gerontius, and Ex. 1 from the Larghetto of the Second Symphony are both characteristic examples.

Elgar discussed his attitude towards over-all key relationships within a Sonata form structure in one of his last letters to Jaeger in September 1908. Although its immediate concern is the First Symphony, it outlines the thinking which led to his preference for avoiding tonic-dominant relationships in favour of flatter regions and enharmonic shifts.

> "....As to the symphony - the general key is A♭ - the signature of one flat means nothing, it is convenient for the players. The first movement is in [sonata] "form" 1st and 2nd principal themes with much episodical matter, but I have (without ~~definite~~ [deleted] intention to be peculiar but a natural feeling) thrown over all key relationships as formerly practised. ([footnote] I am not silly enough to think (or wish) that I have invented anything - see Beethoven's late quartets passim.) The movement has its 2nd theme on its 2nd presentation in A♭, and as I said, the movement ends in that key. You will find many subtle "enharmonic" relationships I think, and the widest looking divergencies are often closest relationships."



> This is a sort of plagal (?) relationship of which I appear to be fond (although I didn't know it) - most folks run through dominant modulations if that expression is allowable, and I think some of my twists are defensible on sub dominant grounds. All this is beside the point, because I feel and don't invent - I can't even invent an explanation no excuse is offered...."

Beethoven's use of Neapolitan key relationships had a considerable emotional impact on Elgar in his formative years.

Alterations in the sketches for Part I of The Dream of Gerontius (B.L. Add. ms.47902) show his conscious avoidance of tonic-dominant relationships, and also his preference for the flatter or, as he termed them, plagal keys. Two years before the First Symphony he had shown another distinctive approach to key relationships in a short piano piece Skizze dedicated to Julius Buths, in appreciation of the performances of Gerontius and The Apostles that Buths had conducted in Düsseldorf. The piece is in F major, and begins with the "Sanctus Fortis" phrase from Gerontius. Elgar begins on the dominant, clouded with restless chromatic appoggiaturas, then moves straight to the sub-dominant for the next section. Not until the coda is there any use at all of the tonic of the key, where a pedal compensates for its previous absence.

Inspiration

Finally, how did Elgar account for the way in which his ideas sprang up in his mind? To Basil Maine 1) he said: "I take no credit for the music I write. While I am composing I become a kind of medium; it is not a conscious process." Shortly before his death, he offered a similar explanation, rather dramatised, to Fred Gaisberg: "When I write music I am all of a tremble, as if I was in the hands of another person. My pencil flies over the paper; if a bit of grit retards it, away flies the pencil across the room, and I grasp another."

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1) op. cit. p. 208.

"I can only write when the spirit moves me. I cannot write to order." 1) Both mood and environment had to be right in order to stir Elgar to creativity. He saw a clear distinction between music that took shape poetically from his imagination and music that he wrote down mechanically: "I take no credit for the inspiration that people may discover in my music, I cannot tell you how it comes to me. Of course, I could write out a piece of music here and now as you would write a letter, mechanically that is to say. But before the real stuff will come, I must be quiet and apart.")

Elgar's thoughts are in some respects similar to what other composers have said of the process of writing down their music:

> Byrd: "....furthermore, there is in these very sentiments - as I have learned by experience - a mysterious hidden power, so that to anyone who considers carefully the divine mysteries and seriously ponders them in his own heart, the most appropriate strains occur of their own accord in some strange way...." (translated from the preface to Gradualia I,1607)
>
> Mozart: "....when I am as it were completely myself, entirely alone and of good cheer....it is on such occasions that my ideas flow most abundantly. Whence and how they come I have no idea, I cannot force them to come." (Letter to his father 1781)
>
> Stravinsky: "....I am the vessel through which Le Sacre passed." (Stravinsky on Le Sacre du Printemps Phillips, CBS 72054).

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1) Moore, op. cit. p. 208.

2) Maine, op. cit. p. 77.

In his final lecture at Birmingham University (Retrospect, December 13th 1905 1), Elgar spoke publicly for the first and only time on the physical and mental labour of composition. It was of course difficult, if not impossible to offer an explanation, so Elgar drew on an extract from a letter of Tchaikovsky:-

> "It is delightful to talk to you about my own methods of composition. So far I have never had any opportunity of confiding to anyone these hidden utterances of my inner life.... Do not believe those who try to persuade you that composition is only a cold exercise of the intellect. The only music capable of moving and touching us is that which flows from the depths of a composer's soul when it is stirred by inspiration."

Elgar believed firmly in inspiration. As a mature composer he was indisputably able to touch his audiences and his age. To-day, it is the depth and sincerity of his music in its sensitive expression of every shade of human emotion and experience that lies at the root of its appeal. In communicating with his own age and with our own Elgar amply measures up to Tippett's definition of the role of the artist in society.

> "Part of the poet's, the painter's, or the musician's job is just that of renewing our sense of the comely and the beautiful. If, in the music I write, I can create a world of sound wherein some, at least, of my generation can find refreshment for the inner life, then I am doing my work properly. It is a great responsibility to try to transfigure the everyday by a touch of the everlasting, born as that always has been, and will be again, from our desire." 2)

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1) A Future for English Music and other Lectures, by Edward Elgar, edited by Percy M. Young (Dobson, London, 1968) p. 219

2) Michael Tippett, Moving into Aquarius, (Routledge and Kegan Paul, London, 1959) p. 12.

In the following chapters some attempt will be made to reveal a creative mind in action, striving to attain a perfect equation between sense and sound.

CHAPTER II.

Juvenilia and Early Works.

Few working sketches of Elgar's early compositions have survived: most of the material that we have consists of complete or fragmentary fair copies. A great many juvenile pieces were destroyed, either intentionally, or when the composer dismembered early sketch-books in order to cut out material for use elsewhere. The most informative of the sources that preserve early material are B.L. Add. MSS. 49973A and 49974D.

B.L. Add. MS. 49973A

This is a composite collection of pieces bound together, not an original sketch-book. It contains Elgar's earliest dated composition, an incomplete 4 part Fugue for organ (f.57v). The date given is "about 1870"; although this does not appear to have been written in Elgar's hand it seems reasonably authentic, since the MS. begins with The Language of Flowers (ff.1-4), which was "composed and dedicated to his sister Lucy.....May 29th 1872" 1), and includes on f.88 an "Introduction to somebody's anthem - All Saints' Church, Worcester, 1874."

The Fugue has a complete exposition in ink (f.57v), but lapses into pencil for a sequential episode leading to the first middle entry (f.74). This exercise, transcribed in Ex.1a, probably arose from Elgar's study of Cherubini's treatise on Counterpoint. Ex.1b gives a short extract from one of Cherubini's examples of fugal style.. If Exx.1a and b are compared many similarities leap to the eye; the alla breve signatures, the undulating crochets (x), and the octave leap in the countersubject.

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1) Young, op. cit. plate facing p. 49 and pp. 264 and 383.

The exercise shows that Elgar had made himself familiar with the principles of fugal exposition and invertible counterpoint by his early teens, its juvenile features include an awkward blemish in the tenor part in bar 10, created by the need to avoid consecutive octaves with the alto. The pencil sketch breaks off in bar 19 after a question mark, which suggest that Elgar had some misgivings about the clashes at the beginning of the chain of 6ths in bar 17. Bar 19 also contains sketches of two possible ways of working parallel 3rds at the $E^{\flat}$ major cadence.

Folio 74 also contains two attempts at the exposition of a double fugue on the same subject (Ex.2), one of which he rejected. It is quite clear why. Both versions are technically feasible, but the one he kept sounds better with flowing first inversion harmonies in bar 5. Then, some pencil alterations to the lower part at the end of bar 5 and the beginning of bar 6 suggest that he abandoned this particular exercise because the parallel movement between the soprano and bass parts, if continued, would have given rise to consecutive fifths.

This MS. preserves what is Elgar's most successful fugal study, a two-part fugue for Oboe and Violin dated May 6th 1883. This shows that Elgar at 26 was fairly well acquainted with the style of J.S.Bach, and tends to substantiate the extravert remarks that he thrust at Buckley on the subject of fugue some ten years later:

'You were talking of contrapuntal rules and restrictions. I have gone over them all; marked, learned, and inwardly digested everything available in the theoretical instruction I could come across.....I certainly can't beat Bach in the Bach manner [!], and if anyone asks me why I don't write in the Bach style, I think I shall say, "It has been done once and for ever - by Bach!" ' 1)

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1) Buckley, op. cit. p.32.

Like other "progressive conservative" composers, Elgar assimilated and renewed the past to serve the future; his remarks to Buckley during the 1890's demonstrate this tendency. On the one hand Elgar played, in the spirit of Schumann's exhortation 1), 'three or four fugues from the Well Tempered Clavier' every day 2), but on the other Buckley noted that 'a large portrait of Wagner was conspicuous, and a board over the fireplace displayed in poker-work an ascending flash of chromatic semiquavers "The Fire-motive" he said'. 3)

The two-part fugue for violin and oboe is one of the most valuable of Elgar's early works for a study of his composing habits. Both the working sketch and fair copy survive intact, and are collated in Ex.3. The title page of the fair copy (f.76) has a charming note in Elgar's hand outlining how the piece came to be written:

"The Violinist and Oboist shared rooms in one of the cottages at the back of my father's premises, 10 High Street, Worcester. Occasionally owing to the absence of a pupil, I found myself with half-an-hour's leisure; such restful moments I spent with a pipe in my brother's room and usually left some memento in MS.; this is one."

At the beginning of the first version, Elgar gave the title in German: "Fuge für Hoboe und Geige componirt und vorgetragen Edward Elgar at Loretto." Loretto refers to the home of his sister Lucy - Loretto Villa, 12 Chestnut Walk, Worcester, where he lived from 1879 to 1883. 4) The Fugue is 52 bars long, and it would appear that the first pencil draft (ff.74v-75) was begun during the "half-an-hour" and revised and completed sometimes afterwards at Loretto Villa.

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1) "Let the Well Tempered Clavier be your daily meat. Then you will certainly become a good musician."

2) Buckley, op. cit. p. 31. Elgar's favourites were from Book 2: Nos. 29 in D, 31 in E♭ and 33 in E.

3) ibid. p. 34.

4) Ian Parrott, Elgar. The Master Musicians Series, (Dent, London,1971) p.130.

Commentary on Ex.3.

Bars

5-7 The codetta at the end of the subject ($4^{3}\rightarrow$) received the most alteration. At first Elgar modulated to the sub-dominant in order to prepare for the answer in that key. 1) (It is interesting to note, even at this stage, that Elgar was opting for keys away from the "regular" tonic-dominant relationship.) This was unsatisfactory because of the meandering melodic line of bars 5 and 6, and the tonally unstable effect of an early swerve to a flat key area. In the revised version he decided, at first, to shorten the codetta by one bar, remove the F♯, but still keep the G minor modulation. The first note of the answer was then altered from G to A to give the customary response of tonic and dominant notes between the subject and answer. The final revision of the codetta is a paste-over (f.77). This is more convincing: a sequence which stays in the tonic key until the entry of the tonal sub-dominant answer.

10-11 Elgar altered the countersubject in order to improve its melodic shape; the first version is rather inflexible in bar 10. In bar 11 F♯ replaced A to improve the possibilities of inversion.

12-14 Note that the original version of the codetta is kept at the end of the answer.

15-18 The sequential first episode leads fluently to C minor, the only revision being made to its notation.

19-22 Middle entry in C minor - subject and countersubject.

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1) George Oldroyd, The Technique and Spirit of Fugue, An Historical Study. (O.U.P., London, 1967) p.74.

Bars.

22-32 The second episode develops the syncopated feature of the subject. The alteration of the E♭ to B♮ in bar 23 removes a bare fifth and adds to the effectiveness of the rising sequence of sevenths. Elgar remodelled bars 26-32 more thoroughly. In the first version 26-28 began as a chromatically tinted sequence, but in the revised version Elgar altered the oboe part so as to make it recall more explicatively the opening figure of the subject. Note how in the falling sequence of bars 28-30 the order of each pair of semi-quavers in the oboe part is reversed in the second version. The tie added between 27 and 28 continues to anticipate the imminent return of the subject at the beginning of the final section. The free imitation between the parts in bars 31 and 32 stems from bars 5-7 of the codetta, functional material which at first appears to be unconnected with the main subject matter of the fugue.

32-52 The final section features two entries of the subject in free stretto. The second of these entries (44-45) has the appearance of being an inversion of the first (32-33), but there has been an exchange of the instrumental parts. Between the two quasi-stretto entries there is a third episode (35-40) in which Elgar develops sequentially another fragment of the opening (fig.y). His fondness for sevenths makes this a predictable move, enhanced by some neat canon at the fifth. Beyond the adding of turns to the trills, and of phrasing and articulation markings, this passage was not fundamentally altered in the revised version. The next passage (41-44) began in the first version as an unadorned chain of suspensions above a bass derived from bar 11. Left in its original state this would have led to a loss of momentum and interest after the contrapuntal excitement of the canon.

To avoid this, Elgar ornamented the oboe part, and made the violin part more idiomatic by giving it wider leaps across the strings. The changes to the final cadence were made with an eye to heightening the climax: syncopation in the oboe part, and some double-stopping for the violin. This implies a heavy ritardando. Note that in both versions Elgar neglected to shorten the final chord to an undotted crotchet in respect of the opening anacrusis.

It was by composing exercises and pastiche pieces of this kind that Elgar acquired contrapuntal facility sufficient to meet the expressive needs of his maturity. Throughout his creative life he held variable opinions on fugue. We meet a certain sardonic flippancy in the case of The Light of Life:

"I thought a fugue would be expected of me. The British public would hardly tolerate oratorio without fugue. So I tried to give them one. Not a "barn-door" fugue, but one with an independent accompaniment. There's a bit of canon too, and in short I hope there's enough counterpoint to give real British religious respectability!" 1)

The works of his maturity reveal a more purposeful approach. Fugal textures were always integrated into the overall design of the piece: the Demons' Chorus in Gerontius, part of which he recalled in The Fourth of August (op.80 No.1) at the mention of the demoniac German foe.

In Falstaff Elgar composed "an extended fugato hurried and scrambling suggest[ing] the discomfiture of the thieves" after the struggle for the twice stolen booty, "got with much ease" 2)

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1) Buckley, op. cit. p.3.

2) Edward Elgar, Falstaff [an] Analytical Essay by the Composer (Novello, London, 1913) p.10, reprinted from M.T. September, 1913.

Elgar's delight in the purely instrumental use of fugal textures is revealed again in the Introduction and Allegro for Strings; even here, in a purely abstract context, there were impish connotations:

> "I'm doing that string thing.....Intro: & Allegro - no working-out but a devil of a fugue instead. G major and the s[ai]d divvel in G minor..... with all sorts of japes and counterpoint....." 1)

It is interesting to note that for the "divvel" of a fugue Elgar chose the same key as the Demon's chorus in Gerontius.

Elgar composed another abstract fugue in his final, post-war period at Napleton Grange in January 1923. The MS. is in the collection at Broadheath. Once again Bach was Elgar's motivation, as this fugue was composed shortly after Elgar had completed his transcription for full orchestra of Bach's Fantasia and Fugue in C minor (S.537). Both pieces share the same key, and apart from Elgar's orchestration of Parry's Jerusalem, the Bach transcription was his only work during the two desolate years which followed the death of his wife. Elgar's C minor fugue was used first as a pièce d'occasion for Ivor Atkins to play at the reopening of the organ of Worcester Cathedral on February 14th 1925. In April 1930 it was transposed to C minor for the "Cathedral" movement of the Severn Suite, and used alongside music salvaged from some wind quintets of 1879. In 1933, the fugue and other parts of the Severn Suite were arranged by Ivor Atkins for organ and published as Elgar's Organ Sonata No. 2 (op.87a).

B.L. Add. MS. 49974D.

This is an oblong sketch-book, which still has its original leather binding. The flyleaf is dated Nov. 11 1887, and on f.38v there is an index apparently in Elgar's hand.

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1) Letters to Nimrod, Young, op. cit. p. 248.

According to his pagination the book originally contained 136 pages; of these, all but 37 have been torn out. A number of the surviving folios are blank (ff.15-17 and 18-21). Others consist of only a thin strip of about half an inch, which remained (ff.25-32v) after the page had been roughly torn away from the binding. The folios that survive intact show that this MS. was both a working document and a sketch-book for initial ideas and plans.

A common feature of the harmony text-books that Elgar consulted was their use of figured bass. This early contact with what is an unsurpassed method of shorthand for tonal harmony conditioned Elgar's habits of structural thought significantly. Throughout his sketches there is the frequent pattern of beginning a phrase with a two-part melody and bass framework, which he would afterwards "fill-in" with the rest of the harmony. On occasions a figure or two would be added to the bass as a reminder of what he envisaged. It is unusual to find Elgar substantially altering any details of the melody or harmony of a passage; but rather, we find a steady elaboration of the inner parts, where the filling-in notes are drawn together to create counter-melodies or descants. Ex.4 shows part of the "Easy Studies and Exercises", which were eventually to be published in 1892 as Very Melodious Exercises in the First Position for Violin (op.22). In this example (Add. 49974D f.36v) the melody and bass were sketched first, and the implications of the figuring added later in a sharper pencil.

This MS. also shows another form of shorthand that Elgar used widely in his sketches. In the event of a passage being repeated several times, each bar would be given a letter. When the passage was repeated often in order to develop it with a counter-melody, only the latter needed to be written down in conjunction with the series of letters. Ex.5 gives an example of this from f.35v.

According to Elgar's index this piece was intended at first to be one of the "Easy Studies and Exercises", but on f.33 of the MS. the incipit appears as the theme for the third movement of a proposed "Suite in D for Strings". In Ex.5 it is collated with the final revised version as it appears in scene III of The Black Knight (op.25). Notice how in the revised version Elgar pruned back the unnecessarily long-winded cadential approach to the end of the introduction, as well as removing the "common-place" close (x). The first version of Ex.5 shows signs of having been altered when used as a working sketch for the orchestration of The Black Knight. These alterations are transcribed in red. Notice in the revised version how the melody that begins at letter [A] is expanded, and its second figure (y) developed in the inner part before the return of the main theme at [B].

Two further examples from the "Easy Studies and Exercises" show this MS. in its role as a working document. Ex.6 suggests that Elgar was busy at the piano experimenting with various ways of extending and developing his material, two bars of hemiola sequence in pencil on f.36 are ringed with the exclamation: "good!" These were then ear-marked to lead into the coda of the piece discussed in Ex.5. On f.36v. there is more experimenting; two isolated bars are indicated to be placed in the middle of an existing sequence with the note: "Try this" (Ex.7). We shall see later how this technique of dove-tailing phrases together was to be used in a most remarkable way in the development section of the first movement of his Second Symphony.

Add. 49974D also preserves some early examples of Elgar's overall planning of his compositions; ff.9-13 contain the plans of two Suites for Organ, and f.33 plans of two Suites for Strings. 1) The habit of drawing up a kind of musico-literary précis outlining the main themes, tempi and key relationships was to become a regular working habit.

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1) Chapter Three, Ex.14.

The plan for a second Suite for Organ on f.9 shows his growing tendency (like the D minor Fugue) to avoid tonic-dominant relationships and concentrate on contrasting major and minor modes, and keys a third apart:

"Intro[duction] F Adagio.
I F Allegro.
II A mi[nor] Andante.
III A ma[jor] Intermezzo.
IV D mi[nor]
V B♭
VI F
Coda F"

This was probably planned as a sequel to the Eleven Vesper Voluntaries, which were composed in 1889 and published as Op.14 in 1891. 1) These pieces have a similar plan, and are linked in the manner of a Suite with cyclic recurrence of material as in the Organ Sonata (Op.28) and the mature Symphonic works:

"Introduction I Adagio D minor Andante D major.
II Allegro D minor.
III Andantino F major.
IV Allegretto Intermezzo, Poco Lento B♭-D minor.
V Moderato D major.
VI Allegretto pensoso F♯ minor.
VII Poco Allegro D major Coda."

To conclude this chapter we return to Add. 49973A, where a note on a double leaf (ff.67-68v) shows that Elgar took careful note of any pieces which particularly impressed him in his search for a style. It is headed: "Memento May 1879-83 after hearing a performance of Tannhäuser, Edward William Elgar", and contains neatly written ink copies of the "Entry of the Minstrels" from Act II (Ex.8) of Tannhäuser, and the opening of the Scherzo from Schumann's Overture, Scherzo and Finale Op.52 (Ex.9).

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1) Republished in 1943 by Ascherberg, Hopwood and Crew as Suite for Organ, edited by Purcell J. Mansfield in only seven numerical divisions.

It is not at all hard to see why these two excerpts should have appealed to Elgar: the broad sweep and easy side-slipping chromatics in the case of Wagner's melody, and in Schumann's, the incessant sequences. Indeed both Elgar and Schumann had an obsessive tendency to overwork sequences almost to the point of distraction. These were mementos of Elgar's first visit to Leipzig in January 1883: "I heard no end of stuff. Schumann principally and Wagner no end." 1)

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1) Letters of Edward Elgar, Young, op. cit. p.7.

CHAPTER III.

Sonata in G for Organ (Op.28); Cadenza for C.H.Lloyd's Organ Concerto in F minor.

Elgar's G major Organ Sonata dates mainly from 1895, and is contemporary with the dances From the Bavarian Highlands, The Light of Life and Scenes from the Saga of King Olaf. 1) Some pencil sketches and portions of ink fair copy for the Sonata are contained in B.L.Add.MS.57993. The corrected proofs for the work are among the documents preserved at the Elgar Birthplace.

With the possible exception of the Concert Overture Froissart (Op.19) of 1890, and the early Violin Concerto, which was composed and destroyed in the same year, the Organ Sonata is one of Elgar's first extant instrumental works on an extended scale with a complete sonata form first movement. Although Froissart is cast in sonata form, it has been justly criticised for its lack of thematic development and large amount of unvaried repetition. The same criticism may also be levelled at the Sursum Corda (Op.11) 2) for Strings, Brass and Organ, which was composed and performed in Worcester Cathedral in 1894. This is not surprising in view of the speed in which this "ceremonial anthem" was composed.

> "On March 30 Elgar went over to Hereford for a performance of Sullivan's Prodigal Son. On his return he immediately set about a short ceremonial work - Sursum Corda. On April 2 he tried it over on the organ of Holy Trinity Church. A day later Worcester was en fête for the visit of the Duke of York, Elgar's solemnity.... was played in the Cathedral on April 4th." 3)

This work shows the beginnings of Elgar's use of the organ in an orchestral capacity in a resonant cathedral acoustic; this was to be a significant feature of his use of the instrument in all his major choral works.

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1) Composed 15th July 1894 - August 1896, Kennedy, op.cit. p.282. 2) MS. and sketches lost, published by B.Schott's Söhne, Mainz, 1901. 3) Young, op.cit. p.70

The Sonata is one of the finest English works for the organ from a period marked by comparative indifference towards the instrument by many orchestral composers. In the growth of Elgar's style too it is important, since in the techniques of thematic development within a sonata-form structure and in the use of the same material for more than one movement he broke fresh ground. The techniques of metamorphosis and cyclic form were to be important features of his mature symphonic style. Notes on Folio 2 tell us that Elgar began the Sonata on "Friday June 28th 1895 9pm" and "Finished the Sonata July 3rd pm." A further remark adds that it was "one weeks work". This does not indicate that the piece was composed from scratch in the space of a week, but rather that it was pieced together in that time from sketches that already existed for previous compositions. The title page of the second movement (f.16) gives some written evidence of this: "Koppid Ap[ril] 10[th] [18]95" and the title "Intermezzo".

Like much of Elgar's music this Sonata was assembled in a hurry for a specific occasion, and the circumstances surrounding its first performance are similar to those that brought about the unsuccessful first performance of The Dream of Gerontius five years later 1). The première was given by Hugh Blair 2) in Worcester Cathedral on July 8th 1895 before a congress of American Organists. Even to-day, with the considerable technical demands that are made on the organist's technique by the music of Messiaen and the French School, the Elgar Sonata remains a challenge - not least in rapid and subtle changes of registration. In 1895, at a time when the formidable difficulties presented by the organ music of Reger were little known to English organists, Blair had little more than four days to prepare the work! The outcome, at the first performance, as recorded by Rosa Burley, is hardly surprising:

1) Kennedy, op.cit. p.76.

2) Young, op.cit. p.73.

"The organ sonata, composed especially for the visit to Worcester Cathedral of some American organists, was played by a friend of Elgar's [Blair] whose habits, for all his distinction as a musician, were, to put it mildly, erratic. His performance of the sonata showed that he had not learned it, or else had celebrated the event unwisely, for he made a terrible mess of poor Elgar's work. I was present at the débâcle and commiserated with the Genius. But with a splendid flash of loyalty he refused to blame the murderer, who, he said, had not had time thoroughly to study the victim." 1)

"Novello's accepted the work for publication , but, probably because of its difficulty, were inclined to think that its sales would be small. They therefore took the precaution of publishing the four movements of the sonata as separate pieces. The composer asked that a few copies of the complete work should be issued by stitching together the movements, so that the more progressive organists should be aware of the existence of the whole sonata; but at the time, the request was refused." 2) Elgar rejected Novello's offer, and the work was eventually accepted by Breitkopf and Härtel of Leipzig. The proofs were corrected during the last weeks of 1895, and the printed edition was issued in 1896. This German edition did not include all of the indications of registration, dynamics, phrasing and articulation that are present in the autograph sketches. The autograph sketches have two points of interest: first, for the insight they give into Elgar's composing methods, and second, for the unpublished performing indications that they contain.

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1) Young, op.cit. p.86.

2) Basil Maine, op.cit. p.68.f

Composition and Structure.

First movement: Allegro maestoso. On f.16 of the MS. Elgar sketched a tonal plan of the sonata; according to this the first movement was to be "Allegro G major". With the experience gained through his apprentice pastiche of Mozart's G minor symphony, and his reading of Parry's articles in the first edition of Grove's Dictionary (1879-89), Elgar approached the composition of this movement with sonata form as a preconceived framework. This is shown in the terminology used for the memoranda, which refer to the development section as the "working-out" (f.7), and the recapitulation as the "reprise". He used the same terminology in his Birmingham lectures on Mozart's G minor Symphony and Brahm s'Third Symphony.

The first subject of this movement, which also returns as a motto theme at the climax of the finale, can be traced back to some sketches of 1879. Percy Young has related these to the main theme of the first scene of The Black Knight 1) (1890-1892), but the harmonic and melodic development of this material was to be carried a stage further in the Organ Sonata. Ex.1 collates the various versions of this theme in chronological order.

It is more than coincidental that this thematic link should exist between the first scene of The Black Knight and the first movement of the Organ Sonata: in a note to the second edition of the vocal score of the Cantata 2) Elgar wrote: 'This cantata is symphonic in design. This poem is divided into four sections, which are musically illustrated; where a "picture" is suggested the words are repeated; at the dramatic points the action is correspondingly rapid. The work may be described as a Symphony for Chorus and Orchestra, founded upon Uhland's poem "Der Schwarze Ritter".'

1) op.cit, pp.271-2 and 384.

2) Novello, Ewer & Co., 1st ed. 1893, 2nd ed. 1898.

The first of the four scenes is thus a complete sonata form movement. Although Elgar admitted above that the interior form of the work was to a certain extent governed by the text, a comparison of the development sections of the first movement of the sonata with the first movement of The Black Knight shows immediately how much more Elgar's distinctive style of thematic and melodic counterpoint emerges in the Organ Sonata. In the development section of the first scene of The Black Knight, however, (v.s.p.5 Eff) Elgar introduces a new series of sequential episodes on two new phrases, one of which has only a slight rhythmic connection with the first subject. It is not until the supertonic and dominant pedal points preceding the recapitulation (v.s.pp.9-11 H-J) that there is any suggestion of symphonic growth. This features the triplet figure of the first subject, here treated sequentially.

Apart from the essential similarities of melodic contour and rhythm that exist between Exx. 1 a-d, it is the gradual evolution of Elgar's flowing harmonic idiom, with its subtle chromatic inflections, that is of particular significance in this sequence of collations. Ex. 1a is purely diatonic and four-square, but in the second version of 1879, Ex. 1b, the music flows more freely through the reharmonization of the triplet (x), and by the extensive use of $\frac{6}{3}$ triads. The third version, Ex. 1c, from The Black Knight shows an important trait of Elgar's mature textures; in bar 2 the "alto" part adds more movement and harmonic colour to the music. Such small beginnings eventually grew to the extended counter-melodies which pervade the fabrics of his masterworks. In the Organ Sonata version (Ex. 1d) chord x is transferred to the climax of the phrase, whilst the motif continues as a source of momentum. Ex. 1e is an abandoned permutation of bar 3 sketched for the concluding phrase of the coda.

After completing the first subject group Elgar had some difficulty in making up his mind about the order in which the two transition themes (bars 22f. and 27f.) were to lead up to the second subject group (bar 42). The collation of Elgar's original intentions for the transition passage with the final version (Ex.2) shows that his revision reduced its length from thirty bars to fifteen. Notice how some of the semi-quaver flourishes were pruned away. Had these been allowed to remain on the heels of the sequence of alternating manual flourishes of bass 12,20 the effect would have been over-elaborate. Another refinement shown in this example is the shortening of the first subject figure in the pedals at bar 29 to its opening three note motif. The outcome of this revision is that a piece of originally contrived counterpoint between the first transition theme and the first subject is turned into a seemingly spontaneous combination of the new idea with a suggestive nuance of the old. Notwithstanding the purely aesthetic reasons for these alterations, their structural outcome is of importance. Had Elgar allowed the transition passage to remain thirty bars long then it would have outweighed both the first and second subject groups for no apparent reason.

Elgar made another structural alteration between the end of the exposition and the beginning of the development. Ex.3 shows that from bar 70 the second theme of the second subject group was to have been a fifth lower than in the printed version; although the development would still have begun with a similar series of entries of the first subject figure above an A pedal. The first bar of Ex.3 contains the pencilled alterations of harmony that were necessary to lead to the transposition of bar 70f. This revision was made in order to begin the development on the A pedal with a dominant rather than a tonic implication. Bar 7 of Ex.3 shows a chromatic approach to the first subject beginning on an implied root position A major triad above an A pedal.

After transposing the passage down a fifth Elgar achieved a stronger approach to the A pedal, via the G♯ in the left hand part, and then beginning the imitative entries on D giving the pedal note a dominant rather than a tonic feel (Ex.4). Ex.3a shows a further abandoned approach to the pedal point.

The sketches for the development on ff.6 and 7v show Elgar experimenting with the melodic counterpoint that was to become such a seemingly spontaneous feature of his mature textures, where themes fit so lucidly together without any suggestion of contrivance. In Ex.4 there are four thematic elements worked together: a) the opening figure of the first subject, treated as a point of imitation; b) the triplet figure of the first subject; c) the transition fanfare theme of bar 21; d) a hint of the arpeggio flourishes discussed in Ex.2. This was an experimental sketch in which Elgar tried various ways of combining these ideas. This is made obvious by the fifth bar where the superimposing of two schemes gives rise to impossible harmonic contradictions. Ex.5 gives Elgar's revision of the passage where (b) is incorporated into a chromatic countersubject for a fugato on the main motif of the first subject.

The next sketch for the development section (f.7v) would appear to have been clear in Elgar's mind before the working-out of Ex.5. This combines the first subject and the transition theme as at bar 81 of the printed edition. Ex.6 shows the two part structure of this sequence. Notice that the incipit is inked in, and that the final two bars of the sketch were a sequential continuation of the syncopation of bar 91. This was to have led directly to the appearance of the transition theme (marked "Trumpet as at 1st") at 97. The cyclic progression of semiquaver flourishes over an F major dominant pedal, which form bars 92-97, were sketched afterwards on f.7.

The ruminative sequence built on the first transition theme (c.f. 21f.), between bars 114 and 125 gives another example of the way Elgar's textures emerged. Between each of the phrases of this sequence, the beginning melody of the second transition (c.f. 26) drifts in; this was added as an afterthought to overcome a lack of momentum.

The sketches also show that Elgar was uncertain about the length of the dominant pedal which leads up to the recapitulation (bars 146-148). At first he thought two bars of dominant preparation would be enough (bars 145-146), but then he added bars 147 and 148 in response to his querying note: "2 more?" (Ex.7). This example also shows the changes that were made to the first subject and transition passage at the beginning of the recapitulation. Originally Elgar intended this to have been a literal repeat of the exposition, once the necessary tonal adjustments had been made by means of the chromatic sequence of bars 155-156. Ex.7 shows that at bar 161 the first transition theme was to have entered as it did in bar 22 of the exposition. This was suppressed, and instead he jumped to the second transition theme (bar 163); the first transition theme having played a prominent part in the development section, Elgar was unwilling to overwork it.

The return of the second subject in the tonic key at bar 181 (f.11) shows that Elgar altered the ornamentation of this melody by removing some of the more self-indulgent grace notes and anacruses. Ex.8 gives two instances of these revisions: a) bars 172-180 which lead up to the second subject, and b) bars 189-192 of the second subject melody itself.

Between bars 197-228 (ff.11v-12) Elgar made the same alterations and transposition as at the corresponding part of the exposition (bar 70ff, ff.5v-6, Ex.2).

The coda begins with repeated material from the development (bars 214-228), but the section between 229 and 239 was new. It was sketched separately in pencil on f.12v.

The other alterations that Elgar made to the final bars of this movement show that he was becoming aware of the need to eliminate the unnecessary repetition that mars other instrumental works of this period. The powerful sequential extension of the first subject forms a most apt and logical climax to the movement (bar 240ff.) but, before the final cadential flourish, Elgar removed three bars of structurally unnecessary repetition of the second transition theme (Ex.9). Ex.10 shows a sketch for a rhythmic variation (c.f. Ex.1) of the main theme, which Elgar may well have considered for the final climax; it leads on to the chain of syncopated suspensions which are the striking feature of the adopted version.

The remaining differences between the MS. and the printed edition in the first movement are thus:

bar	part	
42	L.H.	Tonic pedal originally given to the pedals.
53	L.H.	Syncopation added in pencil.
62	Manuals	Quavers added later in pencil.
65	L.H.	Syncopation added in pencil.
154^4	L.H.	$C^{\#}$ added.
192	L.H.	Syncopation added in pencil.
224^4	L.H.	B tied over later.
225	R.H.	G tied over later.

2nd movement: Allegretto.

The title page for the second movement (f.16) shows that it was at first called an Intermezzo. We can also see from this that the two middle movements of the Sonata were in reverse order; the slow movement coming second, and the Intermezzo third. This re-ordering of movements may well have been brought about by the thematic links that exist between the slow movement and the finale 1) and Elgar's desire to link the two middle movements together.

1) The main theme of the slow movement (bar 3) returns at bar 137 of the finale.

Folio 16 also outlines the tonal "plan" of the Sonata:-
Add. 57993 f.16.

II

Organ Sonata.

Koppied Intermezzo.
Ap[ril] 10 [18]95

1st movement:	Allegro G major	I
	Intermezzo G minor	II
	Adagio B♭	III
	Finale G minor and major	IV

Op: 28

Elgar's revision of the "plan" emphasises the alternation of major and minor modes. This is a feature of Elgar's style that the Organ Sonata shares with other music of this period, notably - Contrasts (Op. 10 No. 3, 1882) - Vesper Voluntaries (Op. 14) - and the Enigma theme of the Variations (Op. 36).

The fact that this movement was at first called an Intermezzo which was "koppied" in April of 1895, three months before the rest of the Sonata was composed, strongly implies that it originated from another instrumental piece. An apparently unused 8 bar melody in G major for "celli" on f.21v is another indication of this possibility (Ex.11a). It is surely more than coincidental that the main theme of this movement (Ex.11b) is also perfectly apt for the cello with an accompaniment of "quasi pizzicato" semiquavers in the pedals, marked 16', suggesting double basses.

The C major middle section of this ternary form movement continues to feature a melody quite idiomatic for the cello, but with some awkward parts if played on a keyboard. Some of the alterations that Elgar made to this melody suggest that he was attempting to remove some of these difficulties. Ex.12 compares the original of f.18 with the final version.

The note "bassi" on f.18 - always used by Elgar to indicate the entry of double basses to a texture - is another clue which suggests that this movement was an arrangement of an earlier orchestral piece.

The only other significant alteration that Elgar made to this movement was to elaborate the shifting chromatic harmonies that link the climax of the movement to the return of the first section. Ex. 13 compares the two versions of this passage from f. 19 with the printed edition.

Third Movement: Andante espressivo.

The slow movement is in ternary form. The main theme can be traced back to one of a series of incipits for two Suites for Strings in G major of f. 33 of Add. 49,974D. The fly-leaf of this sketch-book has the date 1887.

The theme used for the Organ Sonata was to have been the second movement of the second Suite, and entitled "Traumarie" for "celli" (Ex.14). It is interesting to note from Ex.14 how some of the remaining themes were used. The Praeludium to the First Suite was used as the "Woodland Interlude" of Caractacus; the theme of the second movement was to be used in the Serenade Mauresque (Op.10 No.2); and the Menuetto third movement of the Second Suite became the main theme at Fig. A of the third scene of The Black Knight.

The "plan" for the movements of the Sonata above shows that the tempo for the slow movement was to have been Lento, but on f.22 of Add. 57,993 it is marked Adagio and in 4/8 time (Ex.15). Elgar finally settled on a less expansive tempo indication: Andante espressivo in 2/4. It is arguable that this final alteration, if observed in performance, does not do justice to the deeply expressive content of this movement, in which there are several premonitions of the slow movements of Elgar's mature works.

The soaring melodic contours, delicate harmonic transitions (bars 33 and 86 and 88), flexible contrasts of movement and expression (Tranquillo - animato etc.), and the variation of the return of the main theme with a countermelody (bar 61ff.) make this movement, together with the Larghetto of the Serenade for Strings, a forerunner of Elgar's finest slow movements. The "Funeral March" from Grania and Diarmid, "The Sun goeth down" from The Kingdom, as well as the slow movements of both Symphonies and the Piano Quintet, and the Solemn Prelude from For the Fallen are among the finest of these.

As well as reducing the expressive scope of this movement, Elgar also made a considerable cut between bars 73 and 74. This involved the removal of part of the ornamented restatement of the main theme, which was to end in an impressive climax featuring the solo Tuba stop (Ex.16). The bars leading to this climax are full of latent excitement, but it was almost certainly the repetition of a short motif from the main theme (bar 9), which made the apotheosis itself sound static, and caused Elgar to abandon the idea.

This climax needed a far more powerful subject to fulfil the expectations generated by preceding bars. A similar problem was to arise at figs. 74-76 1) in the Larghetto of the Second Symphony. There is reason to believe, however, that this cut in the second movement of the Organ Sonata was not made until after the first performance. This is suggested by the page references "6/7" on the second system of Ex.16; these can only indicate the pages of the fair copy that they were written on.

The last bar of this movement on f.25v shows that it originally ended with the direction "attacca finale".

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1) Chapter VII Ex.11

4th movement: Presto (comodo).

The MS. folios of this movement are full of significant markings of phrasing, dynamics, and registration which do not appear in the printed score. Although there are no major structural alterations, the changes that were made to the texture, as the movement took shape, show that Elgar was conscientiously striving to establish a sense of thematic unity by using the ♫ ♩ rhythm of the first theme as an agent of organic growth throughout its Sonata form structure.

As with the third movement, Elgar had second thoughts about the tempo of the finale; the initial Presto con fuoco being relaxed to Presto (comodo). The genial lyricism of the second subject may well have affected this decision.

The numerous differences and alterations between the MS. and the printed edition relating to this movement are outlined in the following table:-

Bar.	Part.	Remarks.
64 et seq.	Pedals.	♫ added in blue crayon.
77-79	L.H.	F internal pedal added in blue crayon.
80-81 et seq.	Pedals	♫ ♫ added in pencil (Ex.17)
86	R.H.	𝄌 not present.
89-94	L.H.	semiquavers added to elaborate simple chords (Ex.18).
108^2-104^1	R.H.	Originally in octaves throughout.
112	L.H.	Semiquaver scale added in pencil.
113-114	L.H.	L.H. to have doubled the pedals.
125^2	Pedals	C not E♭.
135-142		The texture of this B♭ major section where the main theme of the slow movement is recalled was simplified. Ex.19 (f.29v) gives the details of this revision where the part played by the rhythm of the first subject is reduced; from bar 148f. the music was re-written enharmonically so as to lead more simply to the B minor section which begins at bar 155.

Bar.	Part.	Remarks.
173-175	Pedals.	In octaves.
174	L.H.	Triplets added in pencil.
175-178	L.H.	In octaves.
189	L.H.	Triplets added in pencil.
209-215	Pedals.	Ex.20 shows how the pedal part was elaborated from simple minims and crotchets.
218-227	R.H.	The awkward middle notes of the chords were crossed out in blue pencil with the note "small". If this was an instruction to the printer then it would appear that Elgar considered them at one stage as "ossia" notes.
274-279	L.H.	Semiquavers added in red, as 89-94.
300-304	Pedals.	The version beneath a paste-over strip on f.33 shows that this passage was re-written enharmonically.
304-320		The imitation between the manuals and pedals seems quite spontaneous, but f.33 (Ex.21) reveals that the relatively simple texture of this passage emerged after some wild R.H. semiquaver figuration had been expunged.
332-342		The final bars of the coda f.35 (Ex.22) show that Elgar originally had a dominant chord of only 2 bars for the last cadence. Following some 5 bars of diminished seventh chord from the interrupted dominant approach at 332 this was tonally unstable. The revision, a <u>stringendo</u> sequence over a dominant pedal was sketched on f.35v. (bar 336f.)

Interpretation.

This sonata was composed at a time when the history of the organ of of Worcester Cathedral was about to pass through its most misguided and traumatic phase. 1) To set the scene we must look back to 1874. In this year the Earl of Dudley commissioned for the Cathedral a fine four-manual organ from William Hill, with case-work by Sir Gilbert Scott. This stood in the Adelaide Transept and was designed to serve both as a recital instrument and to accompany congregations in the Nave. It was intended to complement the smaller organ in the Chancel which Hill had finished rebuilding at the beginning of 1874. This instrument was of considerable historical importance; its case and some of the pipework originated from Thomas Harris' Restoration organ of 1666, which had been progressively rebuilt and enlarged by Bridge in 1752 and by Hill in 1842.

In 1894, one year before the composition and performance of Elgar's Sonata, for reasons which remain obscure, the Dean and Chapter were prevailed upon to allow Robert Hope-Jones (who was by trade a telephone engineer, who strayed into the craft of organ building) a free hand to rebuild the two fine Hill instruments into one. He initiated some of the most bizarre and grotesque sonorities that have ever emerged from an organ. The Hope-Jones sonorities are described by Clutton and Niland as follows:-

"He took the heavy pressure reeds of Willis and developed them in two excessive directions; double-harmonic trombas of egregious scale for the great, more resembling fog-horns, and exiguously narrow trumpets, more like very loud orchestral oboes for the swell. He took Walker's large-scale, heavy-pressure diapason, covered the upper lips with leather to cut out all brightness of tone, doubled the wind pressure and called it a "diapason phonon".

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1) Colin Beswick, The Organs of Worcester Cathedral (Worcester, 1967) p.16.

"He took Thynne's strings and reduced them to scale to the proportion of stair-rods.....He took clarabellas and vastly increased their scale and wind pressures, and called the result "tibia plena", or (if stopped) "tibia clausa". Finally, for the pedals he developed a device which he called a diaphone in which reeds were placed by a vibrating diaphragm which could produce a huge output of foundational tone. His organs contained no upper work above a 2ft. piccolo, so that considerations of chorus or blend did not arise to hamper the development of these unsociable sonorities."

Through an unfortunate historical inaccuracy, Cecil Clutton and Austin Niland 1) include the Elgar Sonata in their otherwise justified castigation of Hope-Jones.

".....[His instruments were] incapable of playing any music written for the organ, and no one ever wrote any music for it. The only exception is Elgar's organ sonata which is perhaps hardly a sufficient excuse by itself."

The correct historical position was that the Hope-Jones organ in Worcester Cathedral was not completed until 1896, one year after the first performance of the Sonata. Furthermore, the stop indications in the Ms. establish without doubt that Elgar composed the work for the large four-manual Hill organ of 1874. Rodney Baldwin 2) has suggested that the smaller Hill organ in the chancel would also have been adequate. This instrument, however, had a manual compass of cc-f^3, on which it would not have been possible to play bars 53-4 and 88 of the second movement, and bars 86, 110, 294, 318, 331, and 340 of the finale, which require notes up to and including a^3. This was the upward extent of the keyboard compasses of the large Hill organ.

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1) The British Organ (Batsford, London, 3rd impression, 1966) p. 106.

2) Rodney Baldwin, "Elgar's Organ Sonata in G major Op. 28 - An Evaluation". The Elgar Society Newsletter, No. 8 (January, 1976) p. 23.

The specification of the large Hill organ was as follows:-

GREAT ORGAN cc to A		SWELL ORGAN cc to A	
Double open diapason	m.16'	Bourdon	w.16'
Bourdon	w.16'	Open diapason	m.8'
Open diapason No.1	m.8'	Salicional	m.8'
Open diapason No.2	m.8'	Stopped diapason	w.8'
Gamba	m.8'	Principal	m.4'
Stopped diapason	w.8'	Lieblich flute	m.4'
Principal	m.4'	Twelfth	m.2⅔'
Harmonic flute	m.4'	Fifteenth	m.2'
Twelfth	m.2⅔'	Mixture	m.III
Fifteenth	m.2'	Double trumpet	m.16'
Sharp mixture	m.IV	Cornopean	m.8'
Full mixture	m.III	Oboe	m.8'
Posaune	m.8'	Clarion	m.4'
Clarion	m.4'		
CHOIR ORGAN cc to A		PEDAL ORGAN ccc to F	
Open diapason	m.8'	Double open diapason	m.32'
Dulciana	m.8'	Double open diapason	w.32'
Salicional	m.8'	Open diapason	m.16'
(tenor C grooved bass)		Open diapason	w.16'
Hohl flute	w.8'	Violone	w.16'
Principal	m.4'	Bourdon	w.16'
Wald flöte	w.4'	Principal	m.8'
Flautina	m.2'	Violoncello	w.8'
Dulciana mixture	m.II	Twelfth	m.5⅓'
Clarinet	m.8'	Fifteenth	m.4'
		Mixture	m.III
		Trombone	w.16'
		Clarion	m.8'

1)

1) Beswick, op.cit. p.15.

SOLO ORGAN cc to A		COUPLERS	
Vox angelica (2 ranks)	m.8'	Swell to great	Great to pedal
Harmonic flute	m.8'	Swell octave	Choir to pedal
Tuba mirabilis	m.8'	Swell suboctave	Swell to pedal
Vox humana	m.8'	Solo to great	Pedal "forte"
Tremulant to solo (by pedal)		Swell to choir	ventil.

The organ timbres therefore for which Elgar designed his Sonata are those of the mid-19th century English Classical design, in which each of the three main manuals and the pedals had not only a full harmonic chorus, topped by reeds, but also appropriately graded solostops. Such an instrument combined the Werk Prinzip and fully evolved pedal department of the North European tradition of the previous two centuries with our own distinctive niceties of the diapason chorus and the swell organ.

As well as providing his organs with a full Bach-compass pedal board and a full complement of independent stops, Hill established a new relationship between the swell and choir organs: "Under Hill, the swell took over the duties of the old English choir as the second manual ensemble, leaving the choir as a sort of mixed accompaniment-cum-solo department, although still unenclosed. The new swell flue chorus was not appreciably softer than the great organ chorus.....it was given a greater reed emphasis." 1)

Another Worcester organ very similar in conception to the large Hill instrument of the Cathedral was the Nicolson organ built for the Shire Hall in 1844. 2) It is conceivable that Elgar was familiar with this instrument also.

The Sonata was published by Breitkopf and Härtel of Leipzig in 1896. The copyright remained with them until 1941, when it was transferred to British and Continental Musical Agencies. All of the recent reprintings of the text have been photographic reproductions of the 1896 edition; only designs of the cover and fly-leaves have been altered, and the

1) Clutton and Niland, op.cit. p.94. 2) op.cit. p.96.

title translated into English. Almost all of Elgar's original markings were altered by Breitkopf and Härtel. In order to make their edition more versatile, the manual indications were altered to I - II - III for Great, Swell and Choir respectively, and any remaining stop indications were given by their footages 8' 4' etc. The only two exceptions to this are at bar 76 of the first movement - Clar[inet] 8', which was added at the proof correction stage, and in the finale - Tuba at bars 318 and 342.

A fully revised performing edition of the work is badly needed, which would restore Elgar's original registration directions, and also the markings of phrasing and dynamics as well, since these too differ significantly between the MS. source and the printed version. The following table outlines the details of registration and dynamics which do not appear in the printed edition:

1st movement

21 ff Trumpet
65 p Choir , with 4 ft.
97 Trumpet as at first.
104 Full Swell
114 Solo
126' Ob[oe] written an 8ve higher at 4' pitch
127' Fl[ute] Great
128' Ob[oe]
129' Fl[ute] [Great]
240' fff.

2nd movement

32 - Swell with soft reed.
39 - Bassi, add 4 ft.
40 - Add 16'

3rd movement

28 "Solo"
49 poco stringendo
84 Solo swell.

4th movement.

29 - Pedal add 8' and 32'
77 - 4ft. mf.
113 - fff.
184[2] L.H. - Choir reed
280 - Pedal 32ft.
304 L.H. - Tuba.
324 - Pedals - fff Full couplers.
350 - Swell doubles.

It will be evident that all of these details of registration can be related to the 1874 Hill organ - and not to the Hope-Jones instrument.

An annotated copy of the Sonata is included as an appendix to Volume II ; it incorporates the details of the above table and the nuances of phrasing and articulation that do not appear in the published edition.

Proofs

After the founding of the Elgar Birthplace Trust in 1935 and the purchase of the Broadheath cottage, the composer's daughter, Carice Irene Blake, worked hard to collect documents and exhibits for the museum. During 1940 Charles Mason, a former organist of Pershore Abbey, was the subject of an article in a local newspaper. This led Carice to believe that he possessed the autograph MS. of the Organ Sonata. Her enquiry brought this reply from Mason:-

June 10. 1940. 37 St. Dunstan's Crescent,
Worcester.

Dear Madam,

I thank you for your letter - I possess the proof copy (Opus 28) not the original MS. (reporter's error) which Sir Edward presented to Dr. Blair and then to me. I well remember the MS. copy as he played from it, but what happened to it afterwards I do not know.

Yours sincerely,
Charles Mason.

Blair gave the proof copy to Charles Mason in 1905. Mason had it bound with his initials embossed on the cover, and it is signed on the fly-leaf C. Mason / Pershore Abbey, May 9 [19]05. In January 1954 he presented it to the Elgar Birthplace.

Elgar's corrections to the proofs are almost entirely additions of registration and dynamics which were made to soften some of the effects of the "rationalisation" of the autograph by Breitkopf and Härtel.

1st movement

Bar	Correction
75	Clar[inet] 8' added
81	Mit II sonore
126 and 128	Paste-overs on R.H. part, transposing it an octave lower with the note: "4 ft allein".
181	8ft. added
204	4ft. added
218	mit II sonore.

2nd movement

1 - L.H. I altered to I mit II 8ft.
2 - Ped. 16ft. added.
24 - Ped. p. 8ft. added.
26 - A tempo.
28 - Ped. 16ft.
39-40 - All registration added.
46 - L.H. 8ft. added.
58 - L.H. I altered to I mit II.

3rd movement

3 - Solo added.
11 - Legato added.
27 - II added.
48 - Animato added.
50 - II and sonore added.
55 - poco piu tranquillo added.
57-9 - all dynamics and registration added.
86 - pp added.
90 - ppp added.

4th movement

4 R.H. slur added.
23-4 R.H. slur added.
55 II added.
77 cresc. added.
103 accent added.
113 Volles Werk added.
266 4ft. added.
270 cresc. added.
295 Voll added.
335 Stringendo added.

The Autograph

Although Add. 57993 contains a substantial number of inked fair-copy sections of the Sonata, these do not constitute Elgar's final autograph score. In his post card to Carice, Charles Mason refers to the original MS. "as he played from it"; this could be the copy which forms part of Add. 57993 since it is annotated with English manual and registration instructions. After the first performance Elgar made another "fair copy" which was sent to Breitkopf and Härtel, the page references of which can be seen in Add. 57993. This final "fair copy" has yet to be located. It is possible that Breitkopf and Härtel of Leipzig did not return it to the composer after printing. If this was the case, then it was certainly destroyed along with the rest of their archives during the 1939-45 war.

Cadenza for C.H.Lloyd's Organ Concerto in F minor.

Elgar's creative involvement with the organ continued into 1895 after the completion of his Sonata, when he composed a Cadenza for Charles Harford Lloyd's Concerto in F minor for Organ and Orchestra. This work was specially composed for a Gloucester Cathedral Three Choir's Festival on September 12th 1895. The festival programme 1) gives only the order of movements and the names of the artists taking part:-

"Concerto in F minor C.H.Lloyd (for organ and orchestra)
Composed for this Festival."

I - Allegro Moderato

II - Intermezzo: Andante Sostenuto and Allegretto

III - Finale: Allegro.

Conducted by the Composer Solo Organist: Mr. G.R.Sinclair.

Before his appointment to Hereford Cathedral Sinclair had been assistant to Lloyd at Gloucester 2), but his friendship with Elgar had begun in 1889 when he came to play chamber music at Malvern.

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1) B.L. 7903 bb.3. p.25.

2) Young, op.cit. p.398.

Mementos of Elgar's return visits to Sinclair at Hereford are preserved in the inscriptions that he made in his hosts' visitors' book. Sinclair included the first movement of Elgar's Organ Sonata in a recital at Hereford Cathedral on December 1st 1896, and it is almost certain that Elgar composed the cadenza for Lloyd's Concerto at Sinclair's invitation.

The Concerto was performed again at Gloucester in 1904, but again there were no substantial programme notes, nor any mention of Elgar's cadenza. The performance did not receive any more than a passing reference in the Festival review. 1) The Elgars' holiday in Germany in 1895 had prevented them from attending the first performance of the work, but Lady Elgar's diary refers to the cadenza in connection with the 1904 Festival:-

> "[7th Sept. 1904]
>
> A[lice] drove in with Mary Baker and Miss M. Baker and heard Gran's fine "Time Spirit", and the Concerto with E's Cadenza - E came in later....."

Lloyd's Concerto was never published, and exhaustive enquiries have so far failed to reveal the whereabouts of the MS. full score. The copy of Elgar's cadenza was brought to my notice by Mr. Oliver Neighbour of the B.L. who purchased it from Gilbert Stacey, a dealer somewhere in Charing Cross Road. 2)

The cadenza is written on seven sides of two double sheets of 12 stave MS. paper and was played before the coda of the last movement. It is a fully detailed ink fair copy with every detail of dynamics, tempo fluctuations, registration and phrasing meticulously indicated.

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1) M.T. 1904 p.659.

2) As well as the cadenza Mr. Neighbour secured an autograph fair-copy fragment of The Kingdom, and the MS. of a piano arrangement of the symphonic study Falstaff prepared by Siegfried Karg-Elert.

Page 3, however, is incomplete, as it was to be "exactly as page 83 of the full score". A transcription of the entire cadenza is given as Ex.23.

G.R.Sinclair's virtuosity on the pedal organ is well-known through Elgar's orchestral reminiscence in Var, x (G.R.S.) of the Enigma Variations. Four years earlier Elgar exploited his friend's pedal virtuosity in the strident "con fuoco" chromatic scale ("full ped.") beneath a chordal dialogue between Great Organ and solo Tuba at the climax of this cadenza (Ex. 23).

Although Elgar was composing a free fantasia on Lloyd's material, it is a particularly interesting instance of whatever E.E. touched turning into E.E. Beethoven's cadenzas to some of Mozart's Piano Concertos are similar cases. What appears to be the main theme of the work receives very characteristically Elgarian treatment at both the beginning and the end of the cadenza. The opening features a motif from the main theme. This is extended sequentially to a grandioso climax; and at the close, in F major, the entire theme is fully harmonized with the instructions: "molto grandioso nobilmente e fff"!

Viewed in a wider creative context, Elgar's G major Sonata and his cadenza to C.H.Lloyd's Concerto precede an important series of works in which the organ is used as an orchestral instrument with a vital colouristic and dramatic function. Some of the most outstanding examples were:-

1896 King Olaf No. 5 "The Conversion" - The power of Christ was felt. No. 16 "The Death of Olaf" - storm scene "o'erwhelmed".

1898 Caractacus - Invocation Scene - "Tarranus descend".

1899 The Dream of Gerontius - "Praise to the Holiest", especially fig. 72-73.

1903 The Apostles - Part I fig. 35 - "The Dawn".
Part II fig. 152 - "The Betrayal" - 30 pieces of silver.

The Kingdom - Section III fig. 76-77 - "Pentecost" - "tongues parting asunder".

From the viewpoint of stylistic growth the Organ Sonata represents the climax of Elgar's assimilation of "classical" influences. After this work his attention was concentrated on assimilating, and developing for his own purposes, the mature language of Wagner.

CHAPTER IV

Scenes from the Saga of King Olaf (Op.30)

The composing of King Olaf occupied Elgar intermittently between 15th July 1894 1) and September 1896. This period of torrential activity also saw the completion of another major choral work, The Light of Life, as well as From the Bavarian Highlands, the Organ Sonata, and several solo and part songs. This in itself was remarkable, but Elgar was still having to teach, and to attend and take rehearsals, so that most of his composing had to be fitted into evenings, week-ends and holidays.

Lady Elgar's diary records that her husband was able to work intensely at King Olaf during November and December of 1895:

'Nov.3, "Wrote his Sagas", 4. "Sagas progressing", 5. "Splendid Saga-ing", 6. "Wrote all day....." December 11 "furiously writing Saga". ' 2)

Work continued through the first half of 1896, and on the front page of the MS. full score Elgar noted the date of completion:

"Finis Edward Elgar Forli Malvern September 5th 1896."

This was in good time for the first performance at Hanley on October 30th.

The fact that King Olaf was finished well before the first performance must have played some part in its success. It was unfortunate that this was not possible in the case of the Organ Sonata, Gerontius, and the Cello Concerto. The informed and able musical personality of Charles Swinnerton Heap the choir-master 3) also contributed significantly to the success of King Olaf. It was the first work by Elgar to receive several performances up and down the country during the first few months of its existence. This was due to the varied and imaginative choral writing, and the good reviews which followed its successful performance.

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1) Young, op.cit. p.71. 2) ibid. p.73. 3) ibid. p.76.

MS. Sources

Sketches: B.L. Add. MS. 49973D.

Sketches, libretto and draft vocal score Nos. 1-9 B.L. Add. 57994.

Sketches, libretto and draft vocal score Nos. 10 to the end B.L. Add. 57995.

MS. Full Score: Library of the Royal Academy of Music.

The Libretto.

In common with Elgar's other early choral works, King Olaf has an indifferent libretto. Most of it is taken from Longfellow's poem based on the Heimskringla, a collection of Sagas about the Kings of Norway by the mid-12th century Icelandic poet Snorre Sturlesson. The remainder is by H.A.Acworth, whose verses have been aptly described as "pedestrian" though "poor but honest". 1) Whatever may be said against this hotch-potch libretto on purely literary and dramatic grounds it cannot be denied that it contained enough evocative descriptiveness and imagery to inspire one of the first examples of Elgar's mature orchestral mastery.

What drew Elgar to this story? We know that Longfellow was one of his mother's favourite poets, but there is a good deal more to it than that. Michael Kennedy 2) has already drawn attention to the post-Wagnerian interest shown by composers in Nordic stories: Schönberg's Gurrelieder and Debussy's Pelleas and Melisande are two examples. Elgar would also have been familiar with the Nordic content of the writings of William Morris.

The plot of King Olaf has direct parallels with those of two Wagner operas. Both Tannhäuser and Lohengrin deal with the heroic struggles of a solitary Christian in a pagan society.

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1) Ernest Newman, Elgar, The Music of the Masters, edited by Wakeling Dry (The Bodley Head, London, 1912,) p.17.

2) op.cit. p.34.

Acworth's task as a sub-librettist was to emphasise the Christian content of the narrative, and to provide connecting passages to link the various incidents of the Saga. The dramatic death of King Olaf at sea has similarities with the grim suicidal overtones found in the final poem of Elgar's Sea Pictures - Adam Lindsay Gordon's The Swimmer. This song cycle also combines religious fervour, as seen in Sabbath Morning at Sea, with a fascination for death. Both of these ideas were to impinge deeply on Elgar's creative personality, and indeed find their perfect dramatic counterpoise, when he came to set The Dream of Gerontius.

Musical Style.

The musical style of King Olaf is inconsistent. Chronologically it stands at the centre of Elgar's most avid period of Wagner-mania (c.f. Chapter I p.14), though he had not yet fully digested and assimilated the style to meet his own expressive needs. In King Olaf dramatic scenes, cast as continuously developing wholes, and based on a set of some seventy leitmotiven , coexist with choruses that are either part songs ("As Torrents in Summer"), or choral ballads in the style of From the Bavarian Highlands (Nos. 9 and 13). It is not at all surprising therefore to discover that Elgar used music originally intended for the Bavarian pieces in King Olaf 1). Such stylistic unevenness is countered only in part by the unfailingly brilliant and mature use of the orchestra, and the subtle and varied choral scoring. Seen as a whole the work is a "cornucopia" of the future Elgar. 2) The stylistic duality of King Olaf almost recalls Monteverdi's prima and seconda prattica as seen in the Marian Vespers of 1610.

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1) Sketch for No. 13 "Thyri" - Add. 57995 f.38v.

2) Kennedy, op. cit. p.48.

Sketches.

The sketches for the work reveal that the two styles entailed very different methods of composing. There are very few working sketches for the parts of the Saga in Elgar's part-song and choral ballad style: this was already a mature idiom to him, and caused little trouble. We can be fairly certain that the majority of the sketches for King Olaf have survived - although a few rough sketches exist for the parts of the work in the traditional style, none of them contain the detailed working-out found in the sketches of the remainder. It is the dramatically developing portions of the work, written in the Wagnerian mannner, that have left their traces in the sketches and show Elgar's working methods most clearly. The regular melodic phrase lengths and straightforward harmonic patterns of his salon style present few technical problems; but his earnest attempts to assimilate the Wagnerian idiom, with its irregular phrase lengths in the manner of "musical prose", gave rise to a considerable amount of re-thinking, as he strove to avoid commonplace banalities which slavishly followed the simple metrical structure of the verse. Wagner's musical and prose styles were evolved to be mutually complementary. To impose Wagner's musical style on a traditional poetic style was bound to create difficulties.

Viewed as a whole, the sketches show that Elgar's instrumental ideas were flowing profusely; they are also his most secure thoughts. Problems were encountered whenever he superimposed a vocal line above or to fit in with an instrumental part that already existed. Such problems made even more acute the problem of setting indifferent and doggerel poetry "with just note and accent".

Overall Planning.

Elgar seems to have worked on the choral sections separately from the solo numbers - recitatives, arias and duets. The latter were conceived as vital intermediate links in the tonal plan of the work. The first fair copies of the openings of each solo number between 1-12 are bound into Add. 57994 as ff.18-21v. They were numbered pp.1-8 by Elgar, and at the head of each he outlined their position in the overall tonal plan. This plan reveals an increasingly characteristic pattern of key relationships, in which there is hardly any use of the dominant, but a preference for what Elgar once described as "plagal relationships" (c.f. Chapter I p. ?).

The Challenge of Thor (No.2) is an example of Elgar's favourite habit of contrasting the minor and major modes of the same key - in this case B♭ minor and major.

f.	p.	
18	1	"Bass recit. after prologue G minor to B♭ minor."
18v	2	"After Thor ends B♭ minor to D♭ major - Olaf's return." [This was later altered, see below.]
19	3	"After Olaf's return B♭ minor to C major."
19v	4	"After Conversion No. 7 C major to B♭ major."
20	5	No. 9.
20v	6	"After Gudrun ends, No. 9 - B♭ major to G minor."
21	7	"After Wraith ends G minor to B minor."
21v	8	"After Sigrid ends B minor to G major." [Nos. 11-12]

The sketches (Add. 57994 ff.27-35v) show that this alternation was originally uninterrupted throughout the movement, with the words: "This is my hammer, Miölner the mighty" at letter C set to the same tune as for "Here amid icebergs Rule I the nations" at B. Thor's hammer motif in A major at C was evidently a later arrival.

Two sections of the work that were extensively revised repay closer examination. The first, King Olaf's Return (No.3), is an example of Elgar's rapidly evolving use of the leitmotiv method to evolve a self-sufficient textural continuum which aptly matches the dramatic narrative. A commentary on the sketches of this section is set out below. 1)

Ex.	Bars.	Source.	Remarks.
1.	1-2	Add.57994 f.18v	Elgar's first version follows the tonal relationship outlined in his plan: "after Thor ends B♭ minor to D♭ major". Elgar achieved this transition by using the lilting sea motif, which prepares us for an Introductory recit. by a Skald: "Tell ye how across the foam Came the exiled Olaf home Bursting like a vision bright On the Norland heathen night." At this stage of his life Elgar would probably not have worried over Acworth's doggerel, but he must have removed this introductory recit. for dramatic reasons. At the end of the preceding chorus, Thor has thrown down a challenge. which Olaf is returning to take up; any biographical resumé of his life i exile must therefore be swift and concise. Hence Elgar made three versions of this passage before he was satisfied.
Ex.1		f.36	A revision of the deleted portion of f.18v introducing Olaf's theme of heroic defiance to replace the over-working of the triplet rhythm.

1) The names of the motifs are those given in the official analysis by Joseph Bennett (Novello, 1896).

Ex.1.

1-2 f.37-37v. An ink fair copy of ff.18v and 36 noted the harmonic alterations to bars 7 and 8.

f.38 In his second version, Elgar began the Skald's r it in D with the theme representative of Olaf's defiant and war-like character. This leads to the text of the printed version - "And King Olaf heard the cry".

f.38v. In the third version the eight bars of introduction featuring Olaf's theme of defiance are removed; the recit. begins immediately. Both musically and dramatically this is concise and logical - Olaf has heard the challenge and responds; Thor's theme in the accompaniment maintains the necessary musical continuity with the previous movement.

Ex.2.

3-4 f.38v. The flickering of the red light in the sky was at first dwelt on for four bars with two unnecessarily long and exaggerated notes on the words red and sky. Again the final version was not settled until the third attempt.

3-4 f.49 In the second sketch one bar was cancelled, only to be reprieved by the note "stet", and incorporated in the final version in f.48.

5-8 f.38v. In the first version Elgar continued the theme of Thor's challenge as Olaf "laid his hand on his sword". Elgar's inventive instrumental exuberance led to a fortissimo climax in E♭, which was followed by yet another new theme. The crossings-out in blue pencil suggest that he was unhappy about the three repetitions of the notes B♭ - G - F - E♮ - F.

Ex.2.

5-8 f.50 The second version of these bars shows further work on the idea of combining Thor's "challenge" theme with Olaf's "sword" moti . Notice that the vocal line begins to follow the rhythm of the text more aptly.

Ex.2-3.

5-10 f.48 The third version grew from a revision of f.50. Elgar worked judiciously with a pruning knife, adding some rests to the orchestral part, and reducing "Thor's" motif to a distant position below a single statement of Olaf's "sword" motif .

Ex.3-4.

11-26 f.39-40v After introducing the "sailing" motif in G minor, it was Elgar's intention to develop this texture still further by repeating it scored for the chorus and orchestra. Note how the accompaniment was elaborated by a web of triplets. This makes a very interesting comparison with gradual embellishment and building up of the "committal" theme in the Prelude to The Dream of Gerontius.

11-26 f.51-51v These pages have a second version of this section. Elgar abandoned the choral obbligato above this theme for dramatic reasons, (the narrator has already described Olaf's sailing into Drontheim Fiord, so it does not need to be repeated by the chorus) but the two choral versions (ff.41v and 51) do reveal his method of composing the vocal lines by using the already complete orchestral texture as their basis; he would add the underlay of words last of all.

In the final published version Elgar retained the richly scored orchestral culmination of the 'sailing" motif , without the chorus.

Ex.4

27-33 f.41 Elgar's fertile instrumental imagination was at the root of his setting of the narrator's account of King Olaf's dreamy character. The words: "There he stood as one who dreamed" suggested a broad solo violin melody, with two very characteristic falling sevenths. At first he was content to let the voice sing the words quasi recit. on a monotone, and then to repeat the last three words (one who dreamed) in the manner of an echo, doubling the last three notes of the violin melody. As is frequently the case, the revision appears as if it were the original, with the voice freely doubling the violin solo. Note the subtle portamento added to the vocal part in bar 30.

Ex.5

34-43 f.40 and 41v For these bars Elgar adapted and re-used the music of the opening. Revisions were made in order to make the setting more concise, and to avoid awkward or unnatural accentuation of the words. "Thor's" theme with its accompanying "fire" motif was to have been repeated over a length of five bars during the description of the red light that reflected from off Olaf's shining armour. The composing of the vocal line above this led to a needlessly long stretching of the word "ar---mour". In the final version "Thor's" theme was reduced to three bars.

Ex.5.

44-50	f.42	Olaf's acceptance of Thor's challenge appears to have been composed with little alteration, except for a lengthening of the top G in bars 45-6. Note how Elgar avoided the "commonplace" Dominant-Tonic harmonic implication of the cadence in C major at bar 50.
51-62	f.42v-44	The theme of this section in the printed version was originally to have been purely instrumental, since these folios also contrast two abandoned attempts at setting the words "To avenge his father slain - And reconquer realm and reign" as fragments of accompanied recitative using Olaf's heroic "bugle-call" motif . The appearance of this theme in the accompaniment of bars 1 and 2 of F.44 is remarkable similar to the first subject of the first movement of Brahms' Second Piano Concerto.
51-62	f.43	In the revision of these bars Elgar makes an appropriately dramatic use of his habit of contrasting the major and minor modes of the same key. Olaf's reaction to Thor's grim challenge is set in C minor, but the new theme, representative of Olaf's heroic defiance is in C major. Following his usual working pattern, Elgar sketched the vocal part above this already completed theme.
63-78	f.42v+44	These bars exist in two disjointed pencil sketches, and comprise two attempts to compose a counter-melody to the "sailing" motif in order to set the words "Through the midnight sailing" (63-65).

Ex.5

63-78 f.42v+44 For the remainder of this section Elgar worked the motif representing stormy and turbulent seas into an extended sequence. In this case the sketches suggest that Elgar did not follow his habitual method of fitting the vocal line in above the complete accompaniment, but allowed the two constituents to shape one another mutually: both the accompaniment and the vocal line would appear to have been sketched simultaneously.

79-100 f.44v Only a single pencil sketch has been found for these bars. There appear to have been few problems. The varying depth and colour of the pencil lines of the accompaniment suggest that the melody and bass were written down first, and the inner harmonic filling "realised" afterwards. The fitting of the words to the melody appears to have given Elgar few difficulties in this instance. The warm and expansive quality of this music is utterly appropriate to Olaf's tranquil recollection of his mother Astrid. This melody begins in C, but is repeated in keys a third apart, first in E, and then in A♭. c.f. Wagner.

Ex.6

101-135 f.45-45v A change was made to the key-structure of this section, where at bar 122 Olaf's "cruisings o'er the seas" were originally to have been in E major, but were altered to G major after a setting of a particularly poor stanza had been dropped.

Ex.6

101-135 f.45-45v Elgar's first attempt at setting the words: "Westward to the Hebrides. And to Scilly's rocky shore" was far from comfortable. The word He - bri - des is almost racked.

Ex.6 f.46 The full text of the abandoned stanza can be found in the libretto, which forms ff.1-17 of Add. 57994. Longfellow's words are on printed slips, removed from a book or periodical, and Acworth's are in MS.

"All these thoughts of love and strife
Glimmered through his lurid life,
As the stars' intenser light -
Through the red flames o'er him trailing,
As his ship went sailing, sailing,
Northward in the summer night."

The reasons for omitting this verse were both dramatic and aesthetic. Much of it is unnecessary repetition; we will remember that the red flames in the sky as Olaf's ship sailed northwards have already been described at fig. 34. The description of King Olaf's life as "lurid" would not have fitted in with the Christian attributes of his character that Elgar and Acworth were clearly at pains to emphasise, for all his militant swashbuckling evangelism.

The music of this abandoned verse was new and does not appear elsewhere in the Saga. There is a similarity in shape between the minims in the L.H. of the accompaniment and the prayer motif in The Dream of Gerontius. Elgar added to this harmonic sequence both the vocal line, and the second of Olaf's sailing motifs (from bar 97), which was to have served as a ritornello.

Ex.7

136-158 f.46-47v The music of this section consists of a new theme of 2 bars in B♭, representing Olaf's manly beauty and royal stature. This theme is repeated with varying counter-melodies; between its first and second appearances Elgar inserted the theme associated with Olaf's bold and defiant character (140-143). The word-setting to this lilting 12/8 melody is not at all satisfactory. The sketches show all too clearly that Elgar's main concern lay in creating an interesting series of orchestral variations. The numbering of some of the sketches suggests that he clearly envisaged this section as a set of variations, each introducing a new element of interest. The staccato quavers of bar 147 first appear as an isolated fragment on f.47v, but with the exclamation - "Good!" Similarly the spiky arpeggio accompaniment at 153, also on f.47, has the note "stac[cato] and festive". In the face of this instrumental exuberance the job of fitting in a vocal part was a process of empirically experimenting until a comfortable compromise was achieved between the rhythm and melodic contour of the orchestral part, and the poetic metre and declamation of the text. The problems that Elgar encountered here arose again at fig.22 in part 2 of The Dream of Gerontius. (Chapter 5, Ex.28)

For the closing section of King Olaf's Return (158-182) Elgar reverted to the music of its opening (1-50), as a concise musical and dramatic reprise. This begins in B♭ minor with Thor's "Challenge" theme, with its accompanying "fire motif , and is followed by the material of bars 38-50.

After Olaf has re ndorsed his acceptance of Thor's challenge, a furious imitative transformation of the sailing motif serves as a closing orchestral symphony.

Section 7 of the Saga - Gudrun - is a dramatic dialogue of a quasi-operatic nature, and, as parts of this too were significantly revised, it is a suitable movement to examine as a contrast to the narrative of Olaf's Return. A commentary on the sketches for Gudrun is given below.

Bars.	Source.	Remarks.
1-20	Add.57994 f.77-77v. Ex.8.	The first version exists as an ink fair copy in 3/4 time, with the choral parts for the repeat at bar 56 added in pencil. 'Gudrun's' motif , which appears in parallel thirds in bar 2, is first introduced in The Conversions scene (v.s.p.43) in 3/4 time. Elgar's decision to alter the time signature to 9/8 at the opening of this scene was taken in order to increase the dramatic tension through a subtle contrasting of smoothly moving triplets and a cross-current of duplets. Through the course of this section the triplet rhythm may be equated with Olaf's slumbers, and the duplet rhythm with the threat of Gudrun's treachery. The vocal line, which is as usual adapted from the instrumental lines, fits the inflections of the text adequately.
Ex.9.		
21-33	f.77v-78	Elgar's reason for revising bar 26ff. at the words: "The fatal midnight hour when all evil things have power" was to continue the idea of the duplet rhythms' association with evil, and to develop Gudrun's triplet figure symphonically. His first intention, shown in f.77v, was to reintroduce 'Thor's' motif .

Ex.9.

21-33 f.77v-78 This was an understandable decision since the idée fixe in Gudrun's mind was to avenge the death of her father Ironbeard who had been Thor's champion. Instead, Elgar's symphonic thinking led to a chromatically sinister sequence, evolved from Gudrun's motive and ending with two pairs of duplets as the climax of the phrase.

At bar 33 Elgar first recalled Olaf's dreaming motif , but decided instead on a theme (scored for 3 solo celli), whose rhythm and contours were directly suggested by the mention of Gudrun's "heaving breast". The way in which the beginning of this sequence is written down, with both the vocal part and the accompaniment inked in at the same time, also points to its being inspired directly by the text.

Ex.10.

68-79 f.79v These bars are the dramatic highpoint of the scene: Olaf awakes just as Gudrun has raised her dagger to stab him. She protests that the dagger was the bodkin with which she bound her hair, and that it had woken her up as it fell on the floor. The one surviving sketch for the section contains a significant alteration. Between the densely scored chord of G♭ of the chorus suggesting Olaf's sound sleep, and the allegro outburst accompanying the words "suddenly he wakes and stirs" Elgar crossed out a bar with the remark "Not concise".

Ex.10.

68-79 f.79v His orchestral exuberance had led to the accompaniment anticipating the choral entry, with the first two chords of the theme of Olaf's defiance and a dazzling clarinet arpeggio. Note that in the first version the chorus parts were based on the chords of the accompaniment. In the final version this was rejected in favour of a more direct and awesome unison. Both musically and texturally this gives a greater contrast after the hushed G chord of the previous three bars.

Ex.11.

80-84 f.81 The problem of linking together two sections without letting the seams show was a problem rarely encountered in the sketches before King Olaf. With his increasing use of Wagnerian phrase structures it gradually became a more frequent problem. In this particular case his choice lay between anticipating the material of the following duet (F.82-83v), or developing Gudrun's theme through imitation. His decision to use "Gudrun's" theme ties in with a point of interest in the duet, where from bar 90 onwards the triplet motive becomes a threatening ostinato. This is similar, on a somewhat smaller scale, to Wagner's use of an ostinato triplet in Act I of Die Walküre to represent Hunding's threat to Siegmund.

Viewed together, the sketches of these two scenes show Elgar evolving a flexible approach to the leitmotiv technique, and this in spite of a disjointed and sometimes defective libretto. His phrase-structure becomes increasingly more varied; sequential writing draws the music into small multiple units which he expands, contracts, or patterns together in the manner of a mosaic.

At the climax of the Saga - "The Death of Olaf" (No.16) Elgar draws together as many of the leitmotiven as possible. This is similar to Wagner's habit of recapitulating the main motifs at the climax of the work, as in Tristan and Götterdämmerung. At the climax of King Olaf Elgar also builds up the dramatic tension through an extended ostinato on the "Storm and Tempest" motif; this too has parallels in the music of Wagner, notably, the opening scene of Die Walküre.
The motifs are recalled in this section as follows:

v.s. p.142 C. Bass ostinato on the "Storm and Tempest" motif.
p.143 D. Olaf's "manly beauty."
p.144 Olaf's "Bugle Call."
p.145 E. "Norway" theme.
p.148 G. "Sailing" and "Storm and Tempest" motifs combined.
p.148 "Sailing" motif in canon.
p.149 "Sigrid's" motif.
p.150 Sigrid's "hate" motif.
p.152 J. "Storm and Tempest" motif.
p.153 Olaf's "manly beauty."
p.158 N. Olaf's "Defiance" theme in the minor.

The sketches for this movement (Add.57995 f.66v-90) contain many references back and forth to earlier pages as the motifs are recalled and fitted together. In some cases the folios are made up of several paste-overs fitted together. In view of this, it is surprising to find that the opening section up as far as letter C (v.s. pp.137-142) was adapted from an abandoned solo song with piano accompaniment. Folios 67-72 are a fair copy of the song, with the underlay for King Olaf superimposed together with the indications of choral scoring and rhythmic alterations (Ex.12a).

Elgar's choice of this music for the final scene of the Saga was not by any means arbitrary. The texts both describe turbulent waters; either churned by a mill wheel, or Whipped into a frenzy at sea by a driving southerly wind:

"On and on the water flows,
Stops the mill-wheel never.
Crashing on and on it goes,
Hearts may ache for ever!"

"King Olaf's dragons take the sea,
The piping south wind drives them fast,
The shields dip deep upon the lee,
The white sails strain on every mast."

Elgar increased the turbulence when adapting it for King Olaf by making some subtle changes in the rhythmic patterns of the accompaniment figures. At the opening the duplet semiquavers in the L.H. were changed to triplets, and the dotted arpeggio bass at letter B of Olaf began as even quavers when accompanying the second verse of the song. (Ex.12b)

Considered in a broader context Elgar's symphonic development of leitmotiven in the Saga led to some interesting premonitions of his mature style. As Olaf's fleet is defeated by the Danes, Sigrid's "curse" motif reaches its apotheosis in an extended sequence at the word "o'erwhelmed" (letter I). Ex.13 traces the growth of this theme from its first appearance in section 11 of the Saga to its climax in section 16. Lastly, the sketch for its use in "The Death of Olaf" (Add.57995 f.77) shows Elgar once again pruning back superfluous material that was "not concise".

Another fragment of unused material draws a connection between King Olaf and The Music Makers. A short phrase in 9/8 on f.84 of Add.57995 was planned to lead into the final section of No.16 which depicts the gradual subsidence of the waves after Olaf's galleys have been defeated and sunk. Rejected from King Olaf, this theme next appears in a series of incipits among the sketches for The Music Makers (Add.47908 f.31). Elgar extended it into one of his characteristic cellular harmonic sequences at fig.27 in that work.

It would appear that the words that the theme accompanies in The Music Makers are far from inappropriate to the dramatic scene in King Olaf with which it was originally associated.

(Ex.14) "We in the ages lying
In the buried past of the earth".

For Elgar this phrase may well have conjured up the memory of King Olaf, whose fate was burial beneath the waves in the distant past. The fourth version of this phrase in Ex.14 occurs at fig. 49[5] in The Music Makers; here it is formed into an ascending harmonic sequence through a cycle of fifths.

A note on f.84v among sketches for the close of the movement suggests that Elgar considered introducing a "chorale" three bars after letter N. This might refer to the music used at the end of The Conversion scene (No.5. letter Y), or alternatively, to an extension of the solemn minor key transformation of Olaf's theme of defiance, a single phrase of which ends the movement in the printed edition.

Connections between the music used in King Olaf and that of the Scenes from the Bavarian Highlands are revealed by Elgar's own comments in the sketches for The Conversion (Add.57994 f.71v), and Thyri (Add.57995 f.38v), which have the notes "Bavarian" and "in Bavarian" respectively. Some strips pasted on to two folios of the material for The Death of Olaf (Add.57995 ff.85-87) reveal that music from yet another abandoned project was incorporated into this movement. One of them is entitled "The High Tide" and dated "Oct.28 1893". This was intended for a setting of Jean Ingelow's poem The High Tide on the Coast of Lincolnshire. No other sketches for this have yet come to light, although Lady Elgar's diary suggests that this poem was considered as a text for the 1902 Norwich Festival.

In Elgar's assimilation of Wagnerian Leitmotiv technique and allied formal methods, King Olaf has a certain similarity to Tannhäuser, where there is a similar coexistence between traditional operatic forms and the idea of a continuously evolving dramatic texture.

In both Olaf and Tannhäuser the set forms are partly absorbed into the overall structure. Apart from the conservative publishing-policies of Novello's, the literary format of the Saga in its division into scenes made the retention of the traditional divisions into aria, recitative, and chorus justifiable.

CHAPTER V.

The Dream of Gerontius (op. 38).

Elgar's association with Newman's poem is normally traced back only to May 1889, when it is said that he received a copy which had the underlinings found in General Gordon's edition, as a wedding present from Fr. Knight of St. George's Worcester. Lady Elgar's diary, however, makes it clear that Elgar was familiar with the poem before their marriage. Her mother had died in May 1887, and she records that shortly afterwards Edward had lent her his copy of The Dream of Gerontius. Furthermore, the diary records that on June 12th of the same year Alice copied into her own edition the markings discovered in the Gordon copy. Alice's copy is now among the books of the Elgar Birthplace; Edward's copy has not yet come to the notice of the present writer. General Gordon's copy is now in the library of Truro Cathedral.

The Libretto.

Newman wrote The Dream of Gerontius at the age of sixty-four. It was his only poem of which he said: "It came into my mind to write it, I really cannot tell how. And I wrote on till it was finished....and I could no more write anything else by willing it than I could fly". 1) His original draft (written on scraps of paper and old envelopes) and his foolscap fair copy are in the library of Birmingham Oratory. It was published in its entirety in 1886 with the dedication, dated November 2nd 1865, to Fr. Joseph Gordon, "one of four dear friends" who had died in 1853.

Newman's poem is some 900 lines long, and is divided into seven sections. A prologue shows the dying Gerontius surrounded by a Priest and Assistants; this is followed by six sections which follow the journey of his Soul through Judgement to Purgatory.

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1) John Henry Newman, The Dream of Gerontius. (Incorporated Catholic Truth Society, London, 1963) Preface p.iii.

In Elgar's libretto the prologue of 170 lines was shortened by only 33 lines to become Part I of the setting. The major cuts came in Part II where the remaining 730 lines were reduced to 300. Most of these cuts excise passages of flowery description in order to sharpen the dramatic progress from the state of imminent death to immortality.

With a total length of only 435 lines this was Elgar's shortest libretto for a major choral work. The literary drama was concentrated to such an extent that his music was able to flow and develop without being constricted by the literary ambitions of inflexible librettists. The words of Newman's poem fostered one of Elgar's most personally committed musical outpourings - a work that echoed and fulfilled the faith of his wife and mother, as well as his own; his own solitariness and mystic contemplation of nature, and his uneasy preoccupation with death. The structure of the poem had an important influence on the shape of the musical setting. Where Newman had worked in regular strophic verses Elgar used suitable musical equivalents where the poem is in blank verse, recitative was employed. The main choruses are labelled as such in the poem, and again they suggest the musical form to be used.

Chronology of Composition.

This, so far as it can be reconstructed, is summarized below. For some of this information I am most indebted to Dr. Jerrold Northrop Moore, who has kindly placed at my disposal his unpublished transcriptions of Lady Elgar's diary and of Elgar's correspondence with Novellos.

3rd May 1898. Elgar writes to Joseph Bennett to the effect that "the Birmingham people have more than hinted" that they would commission a work from him for the 1900 Festival.

1st September 1898. An official offer is received from Birmingham for a work taking up half a programme.

7th November 1898. After a meeting with Mr. Beale of the Birmingham committee he is offered a whole programme.

17th July 1899. While staying with Henry Coward at Western Bank, Sheffield Elgar requested a candle in order that he might work until late at night on his "masterpiece". 1) There is no definite indication, however, as to which work he was alluding.

19th July 1899. At work on the Birmingham commission but there is no direct reference as to the subject of the music.

14th September 1899. Elgar walks to a Worcester Festival Concert with Fr. Bellasis who had known Newman; it is possible that there was some discussion about the text of Gerontius.

22nd October 1899. Elgar played a few phrases of the new music for Birmingham to Jaeger - "I have written a theme... orchestral". No indication of the subject of the work.

26th November 1899. The idea of Judas as a subject is seriously considered - several features of whose character appealed to Elgar. Judas was the isolated figure of the 12 Apostles, a self-taught, ambitious and scholarly non-Galilean.

18th December 1899. The Rev. Capel-Cure, who had provided the libretto for The Light of Life, stays at Craeg Lea for two nights to help work out a libretto for Judas. With only 10 months before the Birmingham Festival there was not enough time to prepare a libretto and compose the music; Elgar was clearly in a tight corner. For this reason he turned to Gerontius with the advantage of a text that he had known for at least 12 years, and it is probable that some of it had already been set to music. 2)

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1) Henry Coward, Reminiscences (Curwen, London, 1919) p.282.

2) This is further supported by Elgar's recollection that by 1892 Gerontius had "been soaking" in his mind for 7 years - M. T. 1900, p.648.

1st January 1900. G.H.Johnstone, Chairman of the Birmingham Festival Committee, negotiates with Novellos on Elgar's behalf for the publication of Gerontius and the supply of parts for the performance.

2nd January 1900. The diary records that he "began again at former libretto".

12th January 1900. He visits Birmingham Oratory to discuss cuts in the poem with Fr. Bellas is.

23rd January 1900. Johnstone clinches the publishing contract with Novellos: £200 for all rights, a fee of £25 for the hire of orchestral parts.

5th February 1900. Elgar reveals the subject to Jaeger: "you must not say a word to anyone please, but sometime ago I gave up Birmingham as I could not afford to go on writing - so the Committees have relieved me of all the trouble in the matter rather than lose me.... Now I must go on to my Devils' chorus good! I say that Judas theme will have to be used up for death and despair in this work, so don't peach."

2 th February 1900. The "Angel Song" is played to Jaeger.

2nd March 1900. Pages 1-44 of Part I sent for engraving.

19th March 1900. Receives back the proofs.

20th March 1900. The rest of Part I is sent.

3rd April 1900. Receives back the proofs.

6th April 1900. A second visit to Birmingham Oratory to discuss cuts with Fr. Blakelock.

13th April 1900. Jaeger writes to Elgar: "Like Wagner you seem to grow with your greater more difficult subject and I am most curious and anxious to know how you will deal with that part of the poem where the soul goes within the Presence of the Almighty."

17th April 1900. Elgar to Jaeger: "I shall be glad to hear your emendations before too late to alter anything: I altered in the Litany Daniel to David to avoid for literary reasons the rhyme." 1)

7th May 1900. Elgar expresses uncertainty to Jaeger over the dialogue between the Soul and the Angel in Part II. "Tell me if you think those conversations....are wearisome - I went through the libretto with a priest Fr. Blakelock from the Oratory and we cut out all we thought possible.... this is the only part of the work that I fear or think twice about."

16th May 1900. Sends Jaeger some pages of Part I with a few alterations.

20th-30th May 1900. Completing "Praise to the Holiest".

31st May 1900. This chorus sent to Novellos.

6th June 1900. Vocal score is completed.

15th June - 1st July 1900. A number of queries are raised, resulting in several alterations; notably the Judgement climax in Part II.

3rd August 1900. Full score is completed.

The M . Sources.

a.) B.L. Add. MS 47902. (L.) This MS. contains 302 folios of highly diverse material in various stages of composition. Vague pencilled incipits are bound alongside ink fair-copies; between these two extremes is a varied assortment of intermediate sketches which, when collated with the finished score and earlier sources, make it possible to follow the growth of this work in Elgar's mind. The folios of this MS. are bound so that the material occurs, as far as is possible, in the order of its appearance in the printed edition.

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1) This letter is dated 17th in Letters to Nimrod (p.83), but the 27th in Letters of Edward Elgar (p.81).

This MS. is made up of two types of paper - hand-ruled and printed. The hand-ruled paper is used for all except the fair copies of the more choral sections where Elgar used Boosey and Hawkes No. 3c paper because he needed more staves. Although the present foliation was added by the B.L. prior to binding, a good deal of Elgar's pagination can be discerned. By considering this it is possible to learn something of the way he began noting down the setting as a series of musically self-contained sections; these were later drawn together as they were worked on in a more heterogeneous fashion. This is often shown by a second series of page numbers in Elgar's hand; although these are sometimes broken by further revisions and re-copying, they mainly follow the order of events in the finished score. The sections whose sections contain evidence of early self-contained paginations are as follows:

Part I	Folios (L.)	E's pagination.
22^{1}-23^{9}	44,44v,45 and 50	1 - 4
40^{1}-c.63^{1}	67,67v,68,70,70v.	1 - 14
40^{1}-c.63^{1}	75,75v,76,76v,83,85v.	1 - 14
68^{1}-78^{12}	100,100v,103,103v,	1 - 2 and 9 - 15.
68^{1}-78^{12}	104-108.	
Part II		
2^{3}-7^{8}	117-124v	2,3,4,7 and 8.

b.) B.L. Add. MS. 49973 B.

F.53 of this MS. contains a short sequential fragment used in the Angelicals' chorus. (v.s. p.128)

c.) Ernest Newman's Fragments (N)

13 folios containing pencil sketches and ink fair copies, plus 15 pages of proofs bound at the end of a vocal score purchased by "a gentleman" from the estate of Ernest Newman.

It is almost certain that Newman acquired this material from Jaeger after the latter's death in 1908, since it is otherwise very difficult to explain the existence of a rude poem sent to Jaeger by Elgar on June 29th 1900 which forms f.1, and also a sketch for Judas which was sent on November 15th 1899 (f.13).

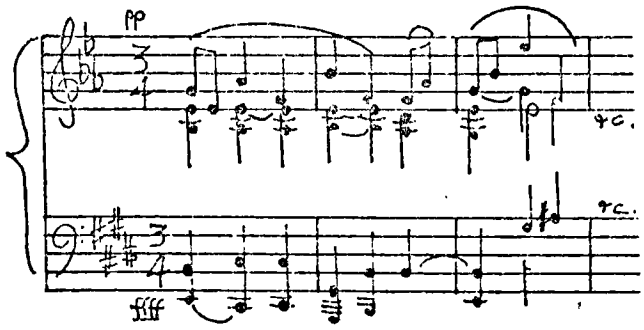
An inventory of this material is given below. Any page numbers in Elgar's hand are placed in brackets after the folio number.

f.1. "Poem"addressed to Jaeger during the argument over the Judgement climax.

Old Jaeger preached
(as is his wont)
In Nimrodishest way;
And Elgar heard,
And blushed and squirmed,
And - took another day.

So Jaeger hoped
And thought it o'er,
And almost prayed
- Alas! the proofs
Came back untouched
(Malvern is barren soil)

f.1v. The first three bars of "Nimrod, revised up to date":



"Keep on until he gets into the right key - he's too sharp at present, partly."

f.2 (2) 12^1-14^1 (ref. 2 III c.f. Add. 47902 f.104 re 73^5-74^1 Part I. See Plate I. (over)

f.2v (3a) "reprise of Demons"; contains a ref. to "p.30" (c.f. L. f.151 re 24^1-25^3 Part II).

(21) 29^{1-3} ref. to "p.27" (c.f. L. f.151 numbered 27-28)

f.3 (7) P Part II 114^1f, has ref."from 25 II".

f.3v Prayer theme.

f.4 (6) Prelude with ref. "4 or 17".

f.4v 7 cancelled bars dismissed as "rot".

f.5 Part I 58^2 } pasted back to back.

f.5v Part I 55^4f. }

f.6 (8) Part II 1^1-2^1.

f.6v (9a) Empty.

f.7 (11) Part II 39^2-42^3. } pasted back to back.

f.7v Part II 31^2 and 33^2f. }

f.8 (10) Part I 57^{2-6}.

f.8v Part I 58^1.

f.9 (5) Part I 37^3-38^3.

f.9v Part II 11^6f. and 12^3f.

f.10 (12) 5 bars of "piano duo" crossed out as rot.

f.10v (13a) Part II 15^5-18^1.

f.11 (13) Part II 5^1f. plus note: "see p.7 for P.F. fair-copy".

f.12 Part II 24^3 pasted on to the back fly-leaf of the v.s.

f.13 Part II 106^1 pasted on to the back cover of the v.s. in its original Judas guise. See Plate II. (over)

Proofs contained in this source are as follows:

Part I pp. 45-48. 74^5-76^1.

Part II unnumbered 102^1-103^{10}, dated May 28th 1900. It is figured "A" as it was part of the material printed before the completion of the Angelicals' chorus.

Part II p.148. 102^1-103^{10}a revised second proof of "A" dated June 7th 1900.

Part II pp.154-163 114^1-128^4, first proof. (Ex.45)

Plate I.

Plate I.

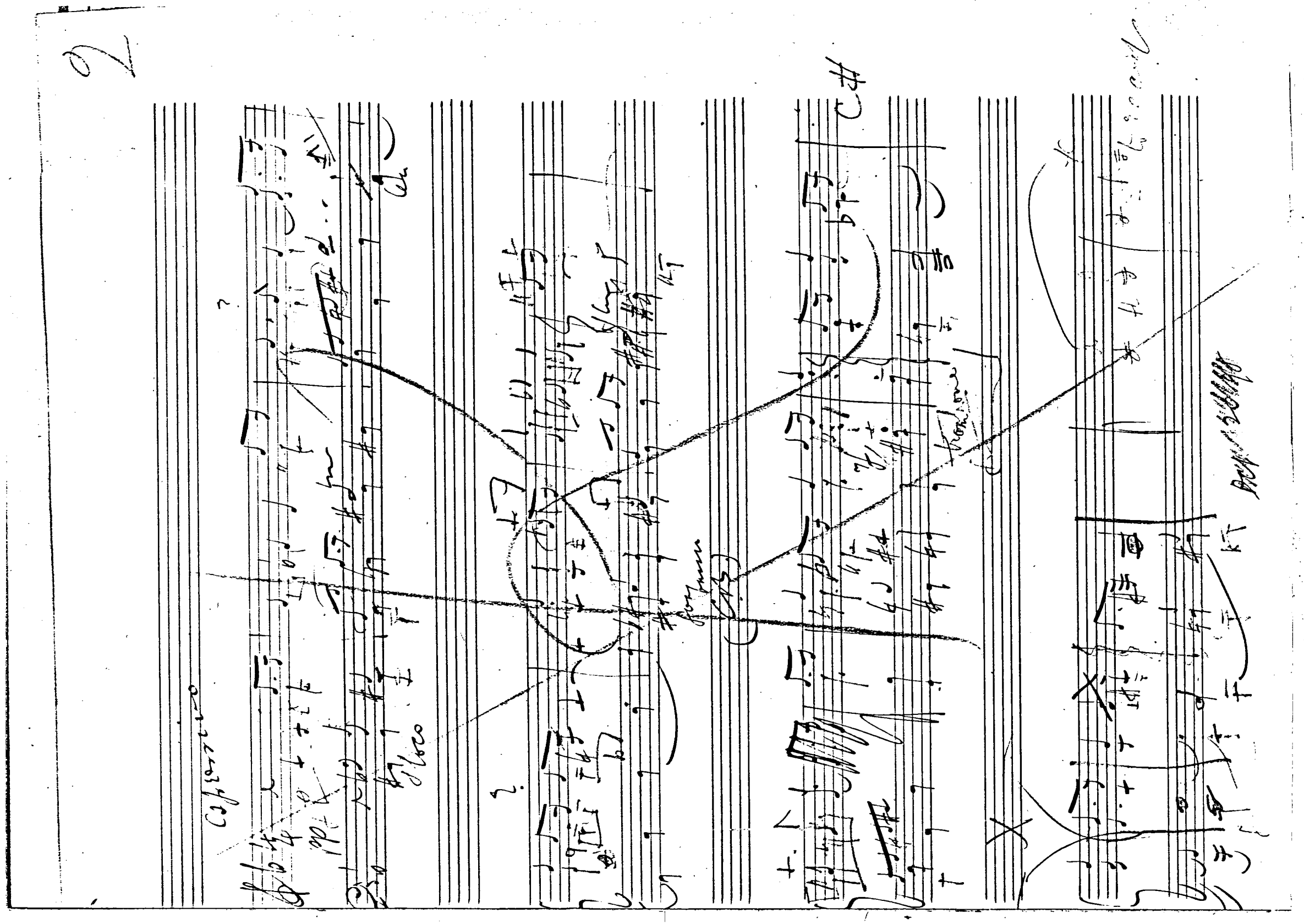
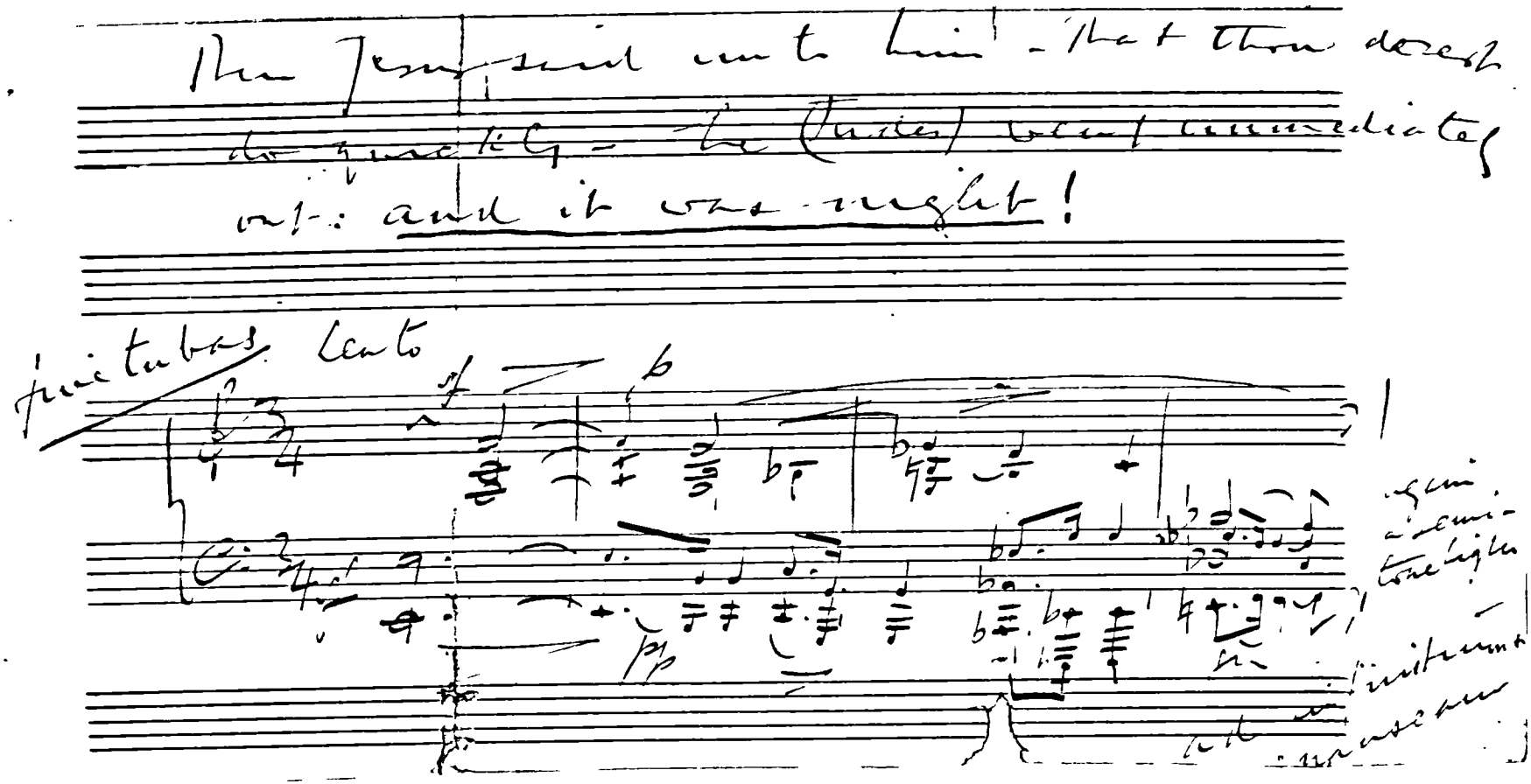


Plate II.


Then Jesus said unto him - that thou doest
do quickly - he (Judas) went immediately
out: and it was night!
five tubas
Canto
pp

d.) Vocal Score Fair Copy. (W.) This is preserved amongst the hitherto unnumbered and partially catalogued collection of MSS. at the Elgar Birthplace. Part I is complete, with the names of the engravers entrusted with the preparation of the plates appearing at intervals. Part II is incomplete. The following sections of it are missing: 1^{1}-10^{9} 1), 15^{5}-75^{1} and 102^{1}-113^{10}. This material is as yet unbound; some of the folios contain re-workings and paste-overs.

e.) Proofs. Two sets of corrected proofs for Part I are also at Broadheath; the fly-leaves have the signatures "E.Elgar March 1900" and "C.A.Elgar" respectively. Beneath her signature Alice wrote an excerpt from Grant Saff's Notes from a Diary (Vol.II p.139): "At dinner we talked of Newman, whose Dream of Gerontius Gladstone puts very high, so high that he speaks of it in the same breath as with the Divina Commedia, May 19th 1879." One the verso of her fly-leaf appears the quotation from Ruskin's Sesame and Lilies which Edward wrote on to the final page of the full score on August 3rd 1900: "This is the best of me...." Elgar's set of proofs, apart from corrections and additions, contains his scoring intentions which sometimes led him to thicken the chords of the piano score to this end. The verso of p.6 of Alice's copy contains a list of the orchestra required ready for her to rule up the score.

f.) G.R.Sinclair's Visitors' Book. This is in the library of St. Michael's College Tenbury, and contains as one of "The Moods of Dan, Illustrated", an early sketch of what was to become the "prayer" theme.. 2) Elgar wrote it into the book during his stay of April 19th-20th 189 , and it depicts Dan "musing on an order that he be muzzled". 3)

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1) 11 -15 are the special copy of the "Angel's Song" made for Mrs Jaeger in April 1900. 2) The names given to the theme by Jaeger in his "official" Analysis are used throughout this chapter. 3) Young, op.cit, p.399

g.) Lost or Destroyed Sketch Books. The sketches in the B.L. and Newman vocal score sources contain a number of references to Elgar's first set of sketch-books (chapter I, p.21). From these references to the respective page and volume numbers it would appear that volumes I, II, III, V and VI of Elgar's first generation of sketch-books contained material that was used for, or developed in, The Dream of Gerontius. Sadly, these original sources of some of the material are now lost, but we are able to learn from the music that is related to them in the B.L. and N. sources exactly which material pre-dated the main period of composition. It is probable that these sketch-books were dismembered by Elgar himself, judging from a letter to Jaeger of September 28th 1900: 1)

> "as usual when a work is out of hand I tear up my sketch books..... I looked at these two very first sketches and wondered whether you'd like 'em if you don't want 'em throw 'em in w.p.b....."

Jaeger kept them, and some of the sketches in the Newman vocal score are certainly pages torn from Elgar's sketch-books. The following table gives the folios that contain references to these sketch-books, and the passages in the work in which they later occurred:

Part I.

12^1-14^1	N.f.2	2 III
22^5	L.f.44	48 II
23^1	L.f.44	36 I
24^1-25^3	W.f.13	34 III
28^{4-9} and 29^1	L.f.51	34 III
29^1-30^5	L.f.151	3a III
63^1-64^1 (text only)	L.f.84	24b III
73^5-74^1	L.f.104	2 III
unused	L.f.158	p.3 V
unused	L.f.34	2 III

1) Letters to Nimrod, op. cit. p. 108.

Part II.

61^{1}-62^{1}	L.f.183	15 III
61^{1}-62^{1}	L.f.183	17a III
64^{5} and 66^{8}	L.f.193v-4	p.1 III
65^{3}-66^{8}	L.f.193v-4	17a III
65^{3}-66^{8}	L.f.193v-4	23 III
unused	L.f.208v	9 VI
unused	L.f.208v	23a III
83^{9}	L.f.254	41 II
83^{9}	L.f.254	44 II
83^{9}	L.f.254	5a II
83^{9}	L.f.254	32 I
114^{1} f.	N.f.3	25 II
125^{11-17}	L.f.41v	35 III
126^{1} f.	L.f.267	33 III
unused	L.f.268	10 III
unused	L.f.268	11 III

From this it appears that Elgar drew on the material that he had kept by in his sketch-books. It was mainly for the choruses in Gerontius that Sketch-Book III was the major source. All of the choruses in Part I can be traced in part to these sources, and of Part II only the "Demons" chorus is without these references. The chorus of "Angelicals" on the other hand is particularly well supplied. The references to music used for non-choral passages include, from Part I, the "Committal" theme, Gerontius's opening phrases with its preceding symphony: "Jesu, Maria! I am near to death", and from Part II the "Omnipresence" theme and the main melody of the "Angel's Farewell".

One might conjecture from th's that the opening passage of the poem and the choral episodes were among the first parts of the work to be sketched. Such a hypothesis should be considered with caution; since we have seen in King Olaf (Chapter IV Ex.12), and will see again, how Elgar freely exchanged his ideas between one work and another.

The set piece themes for "closed form" items were naturally arrived at first. The problem of narrative and emotional development needed a different kind of thematic material and treatment.

h.) Full Score. This document was presented to the library of Birmingham Oratory by the composer, where it remains. There are 304 bound pages with two fly-leaves. The first of them has Elgar's modest inscription to the Oratory:

"I offer this MS. to the library of the Oratory,
with the deepest reverence to the memory of
Cardinal Newman whose poem I have
had the honour to attempt to set
to music.
Edward Elgar
Malvern
Sept. 17. 1902."

The second fly-leaf also serves as the title page and contains two literary quotations which do not appear in the printed edition:

"Quae lucis miseris tam dira cupido. Virgil"

from the Aeneid VI, line 721; and beneath a rendering of it drawn from Florio's translation of Montaigne:

"Whence doth so dyre desire of light on wretches grow.
Montaigne - Florio."

After these quotations comes the title, as in the printed score, followed by the signatures of the soloists who took part in the first performance, and those of the various officials present:

"Charles Banks
Lord Mayor [of Birmingham]
G.H.Johnstone
Charles B. Bragg
Maria Brema
Edward Lloyd
Harry Plunket Green."

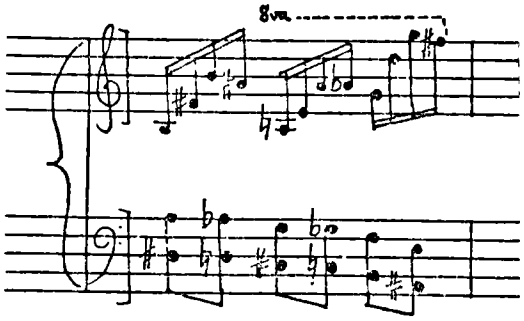
Finally comes Hans Richter's exhortation to Elgar:

"Let drop the chorus
let drop everybody
but let not drop the
wings of your original
genius."

Commentary on the Sketches.

These are very numerous and complex to a degree beyond the other works discussed in this study.

Part I: Prelude (L. ff.33-40). It is likely that the Prelude was not composed until at least most of Part I had been sketched. There are several hints to this effect; one of these concerns the "committal" theme, which begins on f.35v. and is followed by the note "and c" and then a gap until 13^{12} on f.36. There are no known s etches that have survived for the opening phrases of the Prelude which feature the "judgement" theme. The first sketch for the Prelude that we do have (L. f.33) shows Elgar's habit of building his music from short phrases dove-tailed together in alternating sequences. These feature the "fear" theme which can be traced to a chromatic experiment of November 1896 on f.120 of B. L. Add. MS. 47904A.



F.33 begins with the first two bars of the "fear" theme copied in ink, and headed: "Intr". After rewriting part of this enharmonically in pencil Elgar then added the first two statements of the "prayer" theme marked "quasi choral", noting the key of each of them. (Ex.1)

Notice that he was unsure of whether one of these should be "G major or A major". His decision to choose G major falls in with the considered avoidance of the dominant key evident throughout the work. Between the two statements of the "prayer" theme is the *incipit* of the "fear" theme. Ex.1 also included the "Bulldog" version of the "prayer" theme. It is quite feasible that since we know the "prayer" theme to be one of the earlier themes of the work to be composed, that the "judgement" theme was a subsequent evolution from it. The comparison of these two themes made in Ex.1a draws attention to the same downward melodic curve that they both possess. Furthermore, the "despair" theme can also be seen to have the same descending pattern amidst chromatic undulations. These symphonic thematic relationships suggest that it might be misleading to lay too much emphasis on the patchwork structural outlines that are implied by Elgar's use of *leitmotiven*.[1)]

L.f.34v, also headed: "Intro.", has an ink fair copy of the "despair" theme; this was also copied from an existing version as Elgar planned the *Prelude*. F.34v contains in addition to this a pencilled development of the "prayer" theme which led to an unused sequence in 4/4 with the sketch-book reference: III 2. (Ex.2). The next paragraph reveals that III 2 refers to the "committal" theme. Thus, this sequence was Elgar's first attempt at introducing the new melody. Ex.2 also gives his second thoughts which come close to the final version in the use of the "despair" theme.

L.f.35v contains 10^{7}-12^{1}, the link to the beginning of the "committal" theme. The next folio is missing. This contained the first two statements of the melody (12^{1}-13^{11}), and it has very recently been discovered in the Newman source (N. f.2) where it is dated Oct. 20th [18]98 (Plate I). It is in 4/4 time, as at 73^{5}f. (L. f.104), and has a page No. 2 in Elgar's hand. The copy of this theme for 73^{5}f. on L. f.104 has the reference "as on 2 III". There is little doubt, in view of this, that N.f.2 is p.2 of sketch-book III.

1) *c.f.* p.128.

L.ff.36-37 complete the development of this theme for the Prelude (13^{12}f.). It is interesting to note that the telling diminished 5th at 16^{9} was a later chromatic insertion. In a letter to Jaeger 1) there was mention of the Gordon Symphony. A theme of this quality would not have been at all inappropriate to such an elegiac work.

The most significant alteration that Elgar made to the Prelude concerns the ending, which was extended. L.f.40 has a pencil sketch of 20^{1}-21^{1}, which is headed : "New end of prelude, p.1 of clean copy" (Ex.3). This suggests that the end of the "miserere" theme at 19^{6} was originally to have ended the Prelude, and to have led directly either to Gerontius's recit at 22^{1} or to the first orchestral ritornello at 21^{1}. By deciding to recall the "judgement" theme at the end of the Prelude Elgar gave this section of the work a self-contained formal symmetry which allowed for separate performances.

All of the folios relating to the Prelude in L. have Elgar's methodical K inscribed across them, indicating that they had been duly "Koppid" into the fair copy of the vocal score (W.) This source reveals a number of later alterations. On W.f.2 in the "prayer" theme at 2^{4} the inner "alto" part was revised in pencil to give the plaintive undulation later to be so tellingly scored for oboe and cor anglais. This folio also shows that the combination of the "fear" and "sleep" themes at 4^{1} was to have been preceded by two bars of the basso ostinato before the entry of the "sleep" theme. At 5^{7} the marking of the climax of the "miserere" was altered from affrettando to appassionato.

W.f.3v contains a revision of 7^{7-8} in which the hemiola rhythm of the "despair" theme was extended to form the D#-E appoggiatura. Ex.4 compares this revision with the original intention which can be deciphered beneath the paste-over.

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1) Letters to Nimrod, op. cit. p.26.

An investigation beneath another paste-over on W.f.6 shows another subtle revision of harmony at the cadence between the end of the "fear" theme and the beginning of the "committal" theme at 11^{7}-12^{1}. This shows that two bars between 11^{4} and 11^{5} were deleted; a sketch for the revision of the bass at 11^{1} was made on W.f.5v before being copied on to the paste-over. W.ff.8 and 10 show the later additions in red ink of the instructions con grandezza at 14 and dolente at 18^{1}. The only other alterations made to the Prelude, at this stage, were some respacings of chords at 16^{4}f. to suit the piano score.

Only a few emendations were made to the Prelude at the proof stage. At 2^{1} ppp was added, and largamente at 15^{8}. Scoring notes are present - for the "despair" theme "tutti celli, cor anglais, oboe" are specified, and for the inner harmonies "3 clar[inets] and violas sustain". The only difference between the indications of scoring outlined in the proofs and the printed full score is at 17^{1}f., where the "sleep" theme was at first intended as a violin solo.

21^{1}-28^{9} (Jesu, Maria - I am near to death....)

This section is given an independent musical coherence and continuity by the "energy" theme which recurs in the manner of a ritornello at 21^{1}, 24^{1}, 25^{1}, and briefly at 26^{1} and 27^{1}. It seems that Elgar did not originally compose this section with that idea in mind, since the early sketches do not show the theme at any of these places. This also suggests that the original ending of the Prelude was to have led directly to 22^{1}. The "energy" theme does not appear in its final context until L.f.40, the revised ending of the Prelude. The source from which Elgar drew this theme is L.f.42, where it is one of three unrelated themes which he had noted on this sheet beneath the heading "Gerontius". The other two are the chromatic phrases which end Gerontius's first solo at 28^{6}f., and the theme with which the Demons vehemently deride Saints at 46^{1}f. in Part II.

The first version of the recit. at 22^{1} (L.f.44) was assembled using at least two themes that already existed in his sketch-books: "Christ's Peace" (22^{5}) has the reference 48 II, and the short G minor cell (23^{1}) 26 I. The problems that Elgar faced here, when fitting a verbal underlay to instrumental ideas, were similar to those he encountered in composing King Olaf. Ex.5 sets out the original and revised underlay of this passage plus an alteration of the note on the first syllable of Maria from B♭ to D, which was made in the fair copy (W.f.13). This was later altered back to B♭. A paste-over above 23^{1-2} in the fair copy gives the final underlay of these bars as printed. The instructions largamente and colla parte at 22^{5} first appear in the fair copy.

The section between 23^{5} and 25^{3} was extensively recomposed and revised; Ex.6 fully collates the various sketches. The text at this point reflects rapidly changing emotions that flicker through the mind of the dying man:

23^{1-5} : anxiety.

23^{6-7} : a serene plea for mercy and spiritual support.

24^{5}f. : fear of the unknown as life ebbs away.

Elgar appreciated that his setting must capture these fleeting changes quickly and subtly. In the first version (L.f.44-44v), a C minor transposition of the short chromatic cell of 23^{1} supported a static monotone for the phrase: "Mary, pray for me!" For "Tis this new feeling" he returned to accompanied recitative with a phrase in E♭ minor which stemmed from the opening music of "Jesu, Maria, I am near to death...." (22^{1-4}). This he rejected, and sketched a second version on this folio in which he attempted to fit in all the syllables of this phrase above an adaptation of the "prayer" motif. It too was unsuccessful; so, on L.f.45, what appears to be a new theme is tried, but the minims in the bass - G, F, E♮ - follow the shape of the "prayer" motif.

A second version of the whole section was then drawn up on L.ff.48-9 as an intended fair copy. The phrase "Jesu, have mercy...." is now fully harmonized and leads directly to " 'Tis this new feeling....", which is as the printed version but for the downward turn of a diminished fifth at "felt before". The ritornellos at 24^1f. and 25^1f. are not present, so that the phrase "That I am going...." begins a minor third lower in D minor. Two crosses at the appropriate points of this version indicate the insertion of the ritornellos, but they were not added until after the final fair copy was made. Beneath a paste-over on W.f.14 Elgar's ritornello insertion at 24^1 can be deciphered - two bars in E♭. He was still dissatisfied with the preceding phrase: "Jesu, have mercy...." Some sketches beneath another paste-over on W.f.13 show the final revision of this phrase set to the "prayer" theme. The ritornello on the "energy" theme was extended with the intention of trying to set the words " 'Tis this new feeling". The sketch-book reference 34 III suggests that the original source of this theme lay among earlier ideas. The main purpose of a ritornello is to confirm an existing tonality or to establish a new one; thus the two versions of the "energy" theme on W.f.13, one in E♭, and the other in D minor, show Elgar's indecision over which key should link the phrases "Jesu, have mercy" and " 'Tis this new feeling". It would seem that the D minor ritornello was introduced in conjunction with the upward transposition of the phrase "That I am going" by a minor third. The final revision of this passage is on L.f.47, where a ritornello begins in F minor and leads through to E♭ for " 'Tis this new feeling"; the note "a MS." refers to the W. fair copy.

The final published version of this passage might easily give the impression that Elgar had consciously planned this ritornello structure, but the sketches show that it was otherwise; small fragments, pieced together by trial and error, finally assumed this musically and dramatically coherent form.

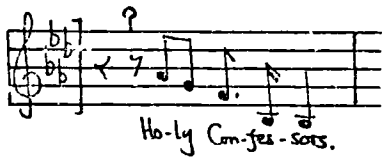
The sketches in the L. MS. for 25^{3-23} are less extensive. Wordless pencil sketches for the phrase 25^{10-18} are on L.f.45, and on L.f.42 for 28^{6-8}. The sketches on L.ff.49-51 for the remainder follow the details of the final version. The distinctive string scoring which accompanies " 'Tis this strange innermost abandonment" (L.f.49) is indicated, the chords having been thickened in pencil above an ink foundation. Some adjustments were made on L.f.51 in order to fit the vocal line in more comfortably against the "sleep" theme at 28^{1}f., but the final alterations to the underlay of this passage were not completed until after the fair copy had been made (Ex.6).

29^{1}-30^{1}. (Kyrie eleison).

The music for the Kyrie sung by the semi-chorus was drawn from sketch-book III p.34. It was copied from there in its original key of D in short score without underlay on to L.f.52 in ink on alternate stave lines. Apart from the transposition into $E^{\flat}$ and the addition of the underlay, the only alteration made to the passage was the telescoping of bars six and seven together so as to reduce the length of the phrase from eight bars to six. Elgar used L.f.52 as a working sketch for the return of this phrase, in D major, at fig. 78. In the empty stave lines he sketched the violin countermelody which occurs at this point.

30^{1}-32^{1}. (Holy Mary, pray for him).

So far only a single sketch of this first full chorus has been found (L.ff.53-55). It is an ink fair copy (faded from black to light brown) in four-part open score without an accompaniment. The purpose of this fair copy was to insert the underlay, which is in pencil. This caused alterations to the rhythm in several places, but the most interesting problem was posed by the phrase "Holy Confessors" at 31^{1-4}, which Elgar made two attempts at setting before attaining the most apt reflection of the natural rhythm of the words. His first inclination on L.f.55 was to try:



33^{1}-35^{1}. (Rouse thee, my fainting soul).

There are three folios of working sketches for this passage (L.ff.56-58), two of which are collated in Ex.7. Both the vocal and instrumental textures were evolved simultaneously, with the last minute alterations made in the fair copy. The harmonic pattern that Elgar had in mind initially was a descending series of four triads, each a whole-tone apart. This would appear to be from the "prayer" theme.

After the serene Kyries of 32^{1}f. the mood changes abruptly as Gerontius attempts to rally his rapidly failing physical and mental strength. The first attempt at word-setting here did not capture the urgency of the situation. Although in the 3/4 version the imitative quavers are present, it was recomposed in 4/4 to give the required leeway to follow the prosody of the words more flexibly. L.f.57 shows that the appearance of the "Sanctus Fortis" theme at 33^{6} was at first to have been in E♭; the transposition to B♭ was made at the foot of the folio. The whole of this passage shows Elgar building up his texture through a careful knitting together of fragments: 33^{1-2} sprung from the "prayer" theme, 33^{6-8} introduce "Sanctus Fortis", and 34^{1-3} return to the "prayer" theme.

35^{1}-40^{1}. (Be merciful, be gracious).

There are various sketches for this chorus in L.ff.59-66v. The section between 35^{1} and 36^{7} exists as a fair copy in black ink on ff.59, 59v, 61, and 61v with the underlay, and any necessary rhythmic alterations in pencil. No preliminary sketches for this music have yet been discovered.

Elgar effected a significant alteration in the choral scoring of this passage at the proof stage by making the altos double the tenors for the phrase "Be gracious" at 35^{2-3}, and the sopranos to double the altos at the similar place in 35^{5-6}, and the tenors and basses at 38^{2-3}. This was presumably in order to obtain a richer colo⁀ration.

The remainder of this chorus (L.ff.62-66v) consists of working sketches which are mainly in pencil except for the bars where the music was repeated from other finalised sources. Unfortunately, they have not been foliated in the correct order. It should be as follows: 64 - 64v - 63v - 66 - 62 - 65v. These folios are further complicated by the fact that they include five possible endings to the chorus: Elgar's problem was to ensure a smooth join to "Sanctus Fortis", which had already been partly written. Elgar's indecision as to whether this monologue should be in B♭ or A complicated the matter still further. Ex.8 collates these five versions; notice that in four of them he considered using the restless quaver figuration in the bass as a linking figure, as he had done at the beginning of the chorus. The accepted version using the "Christ's presence" theme as a linking theme is on L.f.62.

$40^{1}-63^{1}$. (Sanctus fortis, Sanctus Deus).

Newman took the words "Sanctus fortis, Sanctus Deus etc." from the Good Friday liturgy to begin Gerontius's great monologue. The initial poetic structure falls into eight four-line stanzas. These Elgar grouped into two large musical stanzas which he set in modified strophic form, changing to recitative at the point where Newman returned to blank verse. Elgar's traditional strophic thinking is indicated by his use of terminology such as "Sym[phony] to IInd verse" on L.f.99. L.ff.66-70v, 75-76v, 80, and 83-85v have El ar's page numberings 1-14. They show a working method different to those that we have encountered so far.

Instead of fitting the words to fragments of extant instrumental music in a jig-saw manner, they show that he wrote out the text in ink from "Sanctus fortis" to "Novissima hora est", before the music was added. These folios are therefore Elgar's first draft for this section of the work. Only a few of the phrases were actually set to music and completed in this first draft and "Koppid"; others were extensively revised. Elgar found in some cases that he had not left himself sufficient space on these folios to accommodate the music suggested by the words that they contained. When this happened the whole sheet was cancelled.

Ex.9 collates 40^{1}-44^{10}. L.f.67 is headed "Sanctus fortis" and contains the music for Newman's first stanza (40^{1}-41^{2}). The vocal melody is written boldly in ink together with its underlay; most of the accompaniment however is in pencil which has been inked over. Paleographical analysis of this folio suggests that Elgar conceived this melody in direct relationship to the words. An alteration was made in bar 11 to the word "Judex" with the removal of the E♭ to bring the phrase structure into line with bars 3 and 6, as well as providing a breathing space and an apt accentuation-point for the singer. Although B♭ was Elgar's original key for this movement, at one stage he considered transposing it down a semitone to A. Evidence of this can be found on L.f.65v, and in the bridge passages from the preceding chorus discussed in Ex.8. Elgar's decision to keep to B♭ major provides another example of his feeling for "plagal relationships", and also shows the gradual evolution of the overall tonal structure of Gerontius, which is discussed at the end of this chapter. L.f.67 was eventually used to provide material for the fair copy. This explains the note in bar 8: "p.45 fair copy refers to the W. MS." In bar 9 of this music in the W. MS. Elgar added the marking disperato, then after crossing this out, angosciosamente.

The latter was not removed until the proofs were corrected. At 41^4 in the proof copy the reminder sempre con molto esaltazione appears, but it did not reach the published edition.

The next two stanzas (41^3-43^9) were at first based on the "prayer" theme L.ff.67v and 70), which began at the phrase "Firmly I believe and truly...." The "prayer" theme here has the same note values as in the version in Sinclair's Visitors' Book, and apart from being transposed it is identical with this early source. There are two reasons that can explain the revision of this passage. First, after the strong and affirmative opening setting of "Sanctus Fortis", the tranquil "prayer" theme impedes this strong musical and dramatic momentum. Secondly, it did little to reach beyond Newman's simple poetic metre, for much of Gerontius contains instances of second-rate poetry being lifted to a higher expressive plane through being set to music. Elgar pencilled in the first three bars of his revision of this phrase on I.f.67v., but the full version was not written out until the whole section was temporarily transposed into A major. This can be seen on L.ff.65v. and 68. Note that the repeat of the vocal phrase "Manhood taken by the Son" in the orchestra was a later idea first sketched on L.f.73v. L.f.73 continues the revision of f.67, but it contains some significant alterations to 43^1-44^1. The changing of the falling thirds to rising thirds for "And each thought and deed unruly" again sustained the dramatic flow of the setting, and the lengthening of the soloist's top A♭ on the word "Death" fittingly intensified the climax of this phrase.

Some deletions on L.f.70v. show that Elgar first thought of beginning the repeat of the opening stanza (marking also the beginning of the second musical strophe) one tone higher in C (Ex.10), but it was the orchestral cadence leading up to this (45^9-46^2) that he pondered over more extensively.

His first inclination was to repeat the scale passage above a hemiola rhythm in the bass, that had been used at 44^{9-10}. On L.f.75 he expanded this idea imitatively, but this was replaced by a third sketch (L.f.74) which drew on the phrase "Manhood taken by the Son" (41^{15}f.). This was a dramatically appropriate choice since Gerontius has just affirmed his love for his Saviour.

A good deal of the musical material of the second strophe needed only to be outlined in view of the obvious repetition that it entailed. Two changes that were made caused the climax at 49^{1} to be heightened by a change from top F to G in the solo part (L.f.75), and at 49^{9} (W.f.51) a crotchet rest was added. Two interesting harmonic changes were made at the end of this second strophe (Ex.11). At 52^{12}(L.f.76) Elgar tried a diminished 7th chord with the voice rising to a high G♭. This chord was to have led to a dominant pedal, which was in turn to have begun the final appearance of the "Sanctus fortis" phrase. The crotchet rest before the word "fortis" in 53^{2} was a delicate afterthought, as also was the direction piangendo added in red ink to W.f.54.

At 54^{8} (W.f.55) there is a note of an optional cut, which was considered with a view to tenor soloists who might not be able to rise to the demands of the remainder of the monologue: "If desired, the following recit. may be omitted by going immediately to [63]". Elgar fortunately deleted this option before the copy was sent to Novellos.

Elgar's advance preparation of the text only allowed a small space for an orchestral interlude between the end of the aria at 54^{9} and the beginning of the recit. at 57^{1} (L.f.76v.). In spite of this he sketched in as much as he could of the melodic outline of what was later to grow into a powerful sequential apotheosis of the "despair" theme. A sign (X) in bar 9 of this sketch refers forward to L.f.77 where an insertion of eight additional bars was prepared. This material was copied with a full harmonic "realisation" ready for orchestration on L.ff.78 and 79.

Only bars 54^{9-11} and 55^{1-3} differ from the printed version. These were revised at a later stage by the insertion of paste-overs on W.f.56. These revisions show how carefully Elgar integrated and developed his themes together; he was not content to leave the third and fourth bars of the "Sanctus fortis" theme in their original form, so they were telescoped into a short chromatic figure. This reduced its phrase length from four bars to three, and created a dramatically appropriate rise in tension and breathlessness, to be carried forward by the extended hemiola rhythm of the "despair" theme. N.f.7 shows that Elgar experimented with a diminution of this theme to add to the frenzy.

It is likely that an omitted section of the poem in this vicinity was the motivation of this orchestral passage:

> "....as though I bent
> Over the dizzy brink
> Of some sheer infinite descent;
> Or worse, as though
> Down, down for ever I was falling through
> The solid framework of created things
> And needs must sink and sink
> Into the vast abyss".

The four-pencil sketch of the following recit: "I can no more" is on N.f.8. From this we can note that the phrase "That sense of ruin...." was at first a semitone higher in B♭. In the revised copy (L.f.80) it is transposed down, and apart from the chromatic trills and sextuplets in the bass (later abandoned) there is no sign of the "energy" theme fragments which drift upwards through the dense string scoring of the final version (Ex.12). The text for 58^{2}-66^{1} is on L.ff. 83-85, but it remained unset at first. This is almost certainly because the final version of these bars uses a good deal of music from the Demons chorus, with the exception of an expansion of the chromatic sequence from 26^{4}f. It is therefore not at all improbable that much of this section was not finalised until after the music for the Demons chorus

had been sketched.

The passage between 58 and 59 went through two evolutionary sketches before the final version was settled (Ex.12). The first sketch (L.f.80v.) began with a combination of a sequence on the "fear" theme and a similar sequence on the material of 26^{4}f. Elgar then copied out the words above in order to fit them to this music. He was uncertain as to the key with the note "in G min. or $A^{\flat}$ minor " placed above. It stayed in G minor for the fair copy (W.f.59),but it is now beneath a paste-over, since he moved forward the soloist's $F^{\natural}$ on the word "man", so that it overlapped the beginning of the "energy" theme (58^{1}). At a fairly late stage he decided to transpose 58 f. up a minor third to $A^{\flat}$ minor, after shortening the "energy" theme to a single bar. L.f.86 is headed "p.59 revised" and corresponds to the sheet pasted over W.f.59.

59^{1}-60^{12} emerged after an even more protracted piece of working out (Ex.13). The vocal line of 59^{1-5} is on L.f.80v. with short fragments of the intended accompaniment material beneath. This leads directly to L.f.88 for the next phrase- "Tainting the hallowed air...." which repeats the same melodic pattern a tone higher, and the "Demons" motif is there for the words - "hideous wings". None of the vocal phrases that were composed above this material (except "hideous wings") amplified the natural speech rhythms and inflexions of the words. On L.f.90 Elgar tried a new instrumental idea - the repeated chain of quaver chords used at fig. 32^{5}f. in the Demons chorus. This more even rhythm pattern gave greater scope to set the words more flexibly, yet the word "tainting" remained a problem. A further revision on L.f.87v. has the accompaniment incipits transposed up a fifth, but the final solution on L.f.86v. takes up the idea of syncopation begun on L.f.90. In both of these sketches Elgar steadily developed the orchestral passages between 59^{7} and 60^{2}; notice how the trill hinted in the bass on L.f.90 is gradually expanded until on L.f.86v. it finally gives a premonition of the chuckling demons.

The expression of "horror and dismay" (60^{8-12}) is based on a chromatic sequence of the "energy" theme in diminution. In the first version (L.f.88) the vocal part is a third higher, but in the second version (L.f.90) a tone higher than in the final version. Vocal considerations apart, it is possible that Elgar gradually lowered the pitch of this phrase so as not to let it detract from the ultimate climax of the whole section at 62^{6}. Elgar's arrival at an accurate reflection of the desperate tenor of the words which satisfied him was again a gradual process; note in L.f.90 how the slow-moving harmonic pattern was gradually whipped up into a frenzied flourish.

Although the greater part of 61^{1}-62^{1} is set to the "despair" theme, the next phrase, although secure in its melodic line, was harmonically revised so that the maximum intensity was wrung from it (Ex.14.) The disperato marking at 60^{6} and the ossia $E^{\flat}$ at 62^{6} were both added at the proof stage.

The use of the Kyrie music for the chorus at 63^{1} was planned on L.ff.85 and 99, where there is the note "rescue as Kyrie". In addition to the orchestral doubling of the choral lines a tremolo bass was considered, but deleted in the fair copy. Gerontius's phrase "Mary, pray for me" was also altered in this MS. (W.f.65) so that it did not entirely double the alto part of the chorus.

64^{1}-66^{1}. (Noe, from the waters in a saving home).

The sketches for this section reveal the evolution of a facet of Elgar's musical language very different from Wagnerian chromaticism. As a Roman Catholic organist he was in close touch for a substantial period of his early life with the gentle melodic contours of Gregorian chant and the various harmonic styles which have been applied to it. The pan-diatonic modal flavour that is often found in Elgar's music - the Introduction to Part II of Gerontius or the Shallow's Orchard "Dream Interlude" from Falstaff as well as in the present phrase has led to an understandable comparison with aspects of the harmonic style of Vaughan Williams.

The sketches for 64^{1}-65^{1} (Ex.14), however, show that Elgar evolved this style from Gregorian chant.

One of Elgar's MS. books that he used during his years as an organist has survived in private hands. It contains the words and music for the now obsolete service of Bona Mors or "Devotions for a Happy Death". Newman quoted the words of this service - a private office observed by the relatives of a person recently deceased - in Part I of The Dream of Gerontius, lines 30-41 and 50-68 passim. In Elgar's own organ book, compiled during July and August 1886, one year before his first recorded association with Gerontius, the printed copy of the service is cut up and pasted on to three pages so as to facilitate page turning and the liason of text with chant. This service is in the style of a Litany with appeals to numerous Saints, Martyrs, Bishops and Confessors. A particular point of interest is Elgar's reharmonisation of one of the chants. This gives us a faint glimpse of what must have been one of his regular habits as an organist who was also a creative musical thinker.

The material for the service of Bona Mors in the organ book provides a direct musical and literary link to the section beginning at fig. 64 in Part I of The Dream of Gerontius. The chant that Elgar used here can be identified as Gregorian Tone IV, ending 25; this appears on L.f.99 in a harmonisation copied from a psalter or chant book since it has the reference: page 135 De profundis, which must refer to Psalm 130, Vulgate 129,(Ex.15). This was an appropriate idea since this psalm has a place in the Office for the Dead at Lauds and Vespers, and also at the opening of the Burial Service. 1) Beneath this chant are the incipits of the lines of the poem that he contemplated setting here at this juncture:

"Noe,[from the waters in a saving home. Amen.]
Job,[from all his multiform and fell distress. Amen.]
3 Children [And the Children Three amid the furnace flame. Amen.]"

1) L. U. pp. 1763, 1774 and 1805.

Against "Job" are the initials C.H.H.P., i.e. those of Parry, which refer to his oratorio Job of 1892. Against"3 Children" are the initials C.V.S., those of Standford, which refer to his oratorio The Three Holy Children (Op.22), composed for the Birmingham Festival of 1885. On L.f.98 Elgar tried some sequential experiments with the second part of the chant, and then reharmonised the first part a semi-tone lower in A♭ minor. Note how the angularities and "period" chromatic colouring of the chant book version have been replaced by smooth diatonic part-writing with contrary motion. Note that the sequence taken from the second half of the chant on L.f.98 was used in the sketches for the "Prelude" (Ex.2).

The texts that Elgar originally selected for this section are on L.ff.84v.-85:

"Abraham, from the bounding guilt of heathenesse. Amen.
Job, from all his multiform and fell distress. Amen.
David, from Goliath and the wrath of Saul. Amen.
And the two Apostles, from their prison cell. Amen."

The words for this section were not finally decided on until the proofs were corrected, when the fourth verse was altered from: "Daniel, from the hungry lions in their lair. Amen."
to: "David, from Golia and the wrath of Saul. Amen."
At 65^{5} Gerontius was to have repeated the phrase: "Mary, pray for me", but this was deleted from the proofs. Other alterations made to the proofs included the substitution of Lento plaintivo e mistico for Andante espress e mistico at 66^{2} and at 66^{9} an fppp was deleted.

66^{1}-78^{12} (Proficiscere, anima Christiana).

The words "Proficiscere, anima Christiana, de hoc mundo" conclude the Burial service; on L.f.115v. Elgar drew up a "plan" for this closing section of Part I (Ex.15). It is one of the first examples of this "précis" method of planning; several more will be discussed in the following chapters.

The present example shows that Elgar composed this section with most of the material in readiness; its tonal outline shows that he was aware of the musical necessity of maintaining a tonal equilibrium after the generally "plagal" movement which had reached its remotest confine at 64^{1}. We noted earlier how Elgar had settled on B♭ for "Sanctus fortis" after momentarily considering A major. This "Proficiscere plan" now shows that he considered the relationship between D and B♭ in part I to be dramatically and musically crucial. It contains a note to the effect that there were to be two broad contrasts of these keys in this section: "[D major] Interrupted by Proficiscere! twice [B♭ major] end in D grand and full".

Within this overall plan there were a number of alterations L.f.100 (Ex.16) shows an E♮ in the bass at 67^{7}; this was not changed to E♭ until after the proofs had been corrected. After the solemn B♭ opening this folio has six deleted bars which set the words 70^{1-4} to a sequential melody in 3/4. This triple time was quickly abandoned for the stable 4/4 D major tonic pedal setting of the final version sketched on L.f.100v. The revision had the clear advantage over the initial 3/4 setting of maintaining the expansive and elevated momentum of the opening, as well as matching the poetic metre more suitably. Furthermore, the sustained D pedal provides more of a dramatic contrast when the music swings to B♭ for the choral recitation above the "Proficiscere" theme at 72^{3}. L.f.103v. (Ex.17) shows that Elgar made two versions of the underlay at this point, the final decision not being made until a paste-over was inserted over bars 72^{1-2} on W.f.76.

The "committal" theme on L.f.104-104v. has the sketch-book reference: "as on 2 III", discussed in connection with Plate I on p.103 above. The transcription of these folios given in Ex.18 shows that Elgar originally intended to use the entire theme here, as at 13^{1}-14^{1} in the Prelude, but he deleted the last four bars once all of the words that he intended to set to it had been used up.

The vocal parts are sketched in pencil on two empty staves above each line of the ink copy of the theme, and the semiquaver elaboration of its harmony was likewise a pencil addition.

The return of the Proficiscere theme in B♭ at 74^{2}f., re-scored for semi-chorus was a straight-forward adaptation. One thoughtful alteration was to alter the semi-chorus entry to the second beat of the bar so as to make it more noticeable. Between 75^{1} and 75^{11} there is a change back to D major for a similar re-scoring of the pedal-based theme first heard at 70f., but this is now built on a dominant rather than a tonic pedal. The sketch on L.ff.104v.-105 shows that a tonic pedal was tried at first. Had this not been changed, the steady momentum of the whole section would have been lost. Elgar divided the main chorus into eight parts here, and their underlay was extensively revised at the proof stage. Ex.19 (L.ff.110v.-111) shows the original version; when this is compared with the revision as in the printed vocal score the reasons for the changes become apparent. First he felt the need to dodge the consecutive octaves between the Alto I and Tenor I parts in bar 4 of Ex.19, and secondly, the more general changes to the underlay were made in order to dispose the syllables of the text so that they reflected the steady march-like quadruple pulse of the music.

In the "Plan" (Ex.16) Elgar suggested that there might be two "interruptions" by the Proficiscere theme, the first after the "committal" theme at 74^{2}, and the second before the "Christ's presence" theme at 76^{1}. This second interruption was sketched on L.f.107 (Ex.20), but never used. It shows another interesting example of Elgar's technique of dovetailing portions of two themes together. We have already noted an early example of this tendency in the Violin and Piano Exercises (Chapter 2 ex.2), and in the Second Symphony (Chapter 7 ex. 3) it was to be used to build a substantial episode in the development section of the first movement.

The "Plan" does not show however the use of the Kyrie theme at 78[1]f. for the words: "through the same....through.... Christ our Lord", nor does this theme appear in the first sketches for 76[1] to the end of Part I on L.ff.112-113 (Ex.29). It does not appear on L.f.114. This outlines a revision of 77[8]f. which ends with the incipit of the Kyrie theme. The incipit relates to L.ff.52 and 115 where it is written in ink, without text, but with the violin counter-melody sketched above in pencil.

Part II 1 -28 .

Elgar was hard at work on the majority of part II during May 1900, although the Demons' chorus had been sketched in February. The first section up to this chorus gave Elgar cause for some misgivings, which were confided to Jaeger in a letter of May 7th: 1)

> "tell me if you think those conversations between the Angel and the Soul are wearisome - I went over the libretto with a priest [Fr. Blakelock - April 6th] at the Oratory and we cut out all we thought possible....this is the only part of the work that I fear or think twice about."

If we compare Elgar's libretto with the complete poem, it becomes clear that the sections that he omitted contained extended descriptions of the Soul's feelings of disembodiment and timelessness,

for example, after:

"And the deep rest, so soothing and so sweet
Has something too of sternness and of pain",

the poem continues:

"Am I alive or dead? I am not dead,
But in the body still; for I possess
A sort of confidence which clings to me....
'Tis strange; I cannot stir a hand or foot,
I cannot make my fingers or my legs
By mutual pressure witness each to each...."

1) Letters of Edward Elgar....op. cit. p.83.

Had lines such as these been set, the dramatic pace would have become very slow indeed.

The first sketch of the Introduction to Part II (1^1-3^4) is on N.f.6 (Ex.21). The first four bars are missing, and an alteration was made to the melodic line of the first bar of the example. An alternative harmonisation is also suggested for the beginning of the third bar of Ex.21. What is most remarkable about this sketch however is Elgar's evident unsureness as to its suitability; three comments "good?", "No" and "use" reflect his uncertainty. L.ff.117-120 contain an ink copy of this music, which was in turn re-copied for the W. vocal score. There is an unfortunate gap in this source in Part II since all the material from the opening up to the beginning of the "Angelicals" chorus at 75^1 is missing.

The section between 4^1 and 7^6 falls into two free musical strophes although the text is in blank verse. A number of changes were made to both the key structure and the vocal line. Ex.22 shows that at first the music stayed in D major.until the end of the first strophe at 5^7, and was transposed up a semitone from 4^4. Most of the vocal line of this section was composed from the instrumental parts; the result was far from happy. The phrase: "A strange refreshment" was particularly unfortunate. The revision, which entailed inserting an extra bar before figure 5 to accommodate the voice, also resulted in a less untidy joining together of the 4/4 and 12/8 sections. The overlapping of this revised phrase into the first bar of the 12/8 led to the resetting of the words: "for I feel in me an inexpressive lightness". This also brought about an improvement since it expanded the duplet rhythm.

The second strophe (6^1f.) also began a semitone lower in E with the vocal line shadowing the top part of the accompaniment (L.f.124 Ex.23).

The revision of the vocal line in this case led to the removal of one bar at 7^1 as the music took on an easier rhythmic flow more in keeping with the natural speech-inflections of the words. Between 7^8 and 8^1 there was to have been a third strophe with the following text:

'I had a dream; yes:- someone softly said
"He's dead" 1) and then a sigh went round
the room.
And then I surely heard a priestly voice
Cry "Subvenite", and they knelt in prayer.'

There are several folios in the L. MS. which have music for this abandoned section: 130, 127, 126v., 134, 131. 132 and 133. These vary from the first pencil draft (L.f.130) to a series of ink copies; all of them are collated in Ex.24. L.f.30 shows Elgar's frequent habit of working outwards from instrumental ideas already in existence. Logically enough, he decided to use themes from Part I for these words, and on L.ff.130 and 127 the outlines of the "fear", "death", Proficiscere and "Christ's presence" themes can be seen. For the words: "And then a sigh went round the room" Elgar recalled a tune from the "Assistants" chorus in Part I 35^{12}, followed by the motif used for the words: "Be merciful" in the accompaniment. Notice that above the third bar of this folio is the reminder: "see p.7 proof"; from this we can be sure that Elgar did not begin work on this section before mid-March 1900, by which time he had received the proofs of Part I. L.f.126v. shows that his second thought was to recall the uncanny string chords of 25^4 for the words: "I had a dream...."

Why was this third strophe dropped? Two reasons at least are clear: First, a musical one; a sudden return to a patchwork of themes from Part I so soon would have upset the tranquil momentum of the "soul's passage" themes.

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1) Elgar altered this to: "He's gone".

Second, a dramatic one· a flash-back to Gerontius's earthly death-bed scene would have been inconsistent with the Soul's pre-occupation with its new-found condition of senseless and timeless disembodiment. It is probable that his uncertainty over this strophe was one of the factors that led him to ask Jaeger to look carefully at the whole Angel-Soul dialogue, as it came from the press.

L.f.134 has the sketches for 8^{1}-9^{3}. They include a careful note on the syllabification of so-li-ta-ri-ness. A draft for 9^{3}f. on the next folio began in 3/8 but was later altered to 5/8. The accompaniment figuration set up at 9^{4} was to have continued until 10^{5}. Following this is an outline of 10^{6-7}, where the 5/8 signature was considered rather a "Jape" (Ex.25).

For the section between 10^{1} and 11^{4} no sketches have yet come to light. The first sketch of the Angel's Song (11^{6}f.) is on N.f.9v. (Ex.26), and against the phrase: "My work is done" Elgar added the jibe "I wish it was April 30th [1900]". This first setting used the fragment of accompaniment now at 11^{3}. Most of the vocal line is quite different from the final version except for the last four notes which relate to 12^{1} and the words: "For the crown is won".

In the "Angels Song" 1) beginning at 11^{6}, Elgar followed Newman's stanzas in his strophic form. L.f.136 contains the words of the first and second stanzas (12^{1}-13^{9}); from this it is clear that he composed the "Alleluia" theme apart from the rest of the music, since it is bold ink surrounded by pencil sketches for the remainder. What is probably the first sketch of the "Alleluia" theme is on N.f.9v., where it is pitched a third higher (Ex.27). A note on this sketch tells us that Elgar considered that "the other" Alleluia was not good enough:

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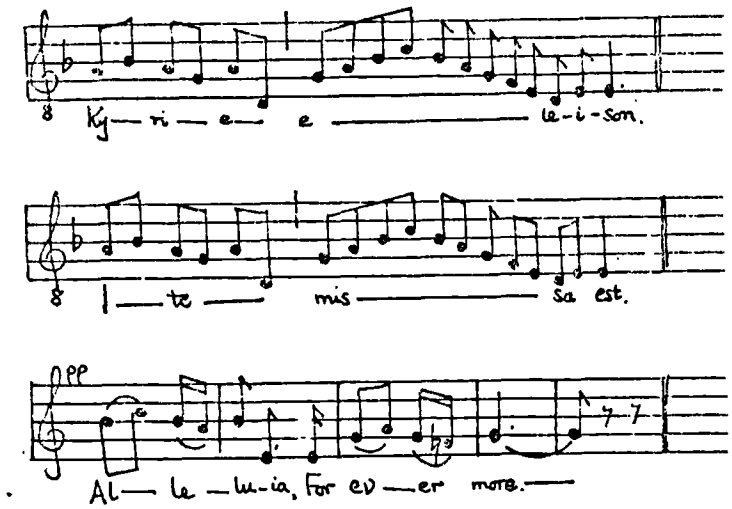
1) The copy of the complete "Angels' Song" (11^{5}-15^{5}) that Elgar made for Mrs Jaeger for contralto as opposed to mezzo-soprano is at Broadheath.

"This is the one somehow p.14 q.v." P.14 must have been the sketch (now lost or destroyed) that was adjacent to L.f.138, which is numbered 15 in Elgar's hand. Elgar's comment about the Alleluias that "This is the one somehow" might suggest that he was considering several possibilities. A card 1) sent to Elgar by the critic Vernon Blackburn on September 25th [1903], who had apparently been discussing the influence of Gregorian chant in parts of Gerontius, reveals the "Alleluia" theme to have been taken from the 14th century orbis factor chant. 2)



1) Hereford and Worcester Record Office 705 : 445 : 2819, by courtesy of Dr. Jerrold Northrop Moore.

2) L. U. p.48.

A pencil sketch for the third verse (14^{1}-15^{1}) is on L.f.137, but after this there is a further gap in the L. MS. between 16^{1} and 17^{5}. This folio, missing from the B.L. Volume, is among the Newman fragments (f.10v.), and it had the appearance of a second pencil copy of the original sketch.

L.f.138 begins with an intended ink fair copy of 17^{6}-18^{1} (copied from N.f.10v.), which was cancelled and revised on the system below. After this a pencil sketch outlines the re-use of the opening phrase of the "Angels' Song" for 18^{1-3}. There are two abandoned continuations intended as symphonies between the Angels' phrase: "What wouldst thou?" and the Soul's recitative: "I would have nothing but to speak with the...." The first of these is the lilting 12/8 melody first used at fig.5, and the second is the "judgement" theme. The recitative of 18^{4}-19^{10} is sketched on L.f.139, but without the sustained violin counter-theme based on the notes of the "judgement" theme in partial inversion. The recitative of 20^{1}-21^{5} is similarly sketched in pencil on L.f.138v. including cues for future orchestration such as the string sf. out-burst at the word "moment".

The final section of dialogue between the Soul and the Angel (22^{1}-25^{5}) leading to the Duo (26^{1}f.) contains several alterations. The majority of these came as a result of Elgar's now familiar habit of drawing vocal lines from existing instrumental textures. Three versions of 22^{1}-23^{9} are collated in Ex.28; the first of these (L.f.141) shows two possible lines and underlays. 22^{5}-23^{4} proved to be the least satisfactory from the viewpoints of both vocal range and underlay. Consequently, these bars were revised on L.f.142 with their accompaniment transposed up a fifth. Even so, the refinements of declamation and melodic balance of the final version were lacking. In the third version (L.ff.145-6) we move a stage closer. A bar is deleted between 22^{3-4} to connect the sentence of the text, and to avoid the gap between "extremest speed" and "Art hurrying...."

This also got rid of the awkward top G on the word "extremest". Another high G at 23^{8} (L.f.146) was reconsidered by altering the rhythm at 23^{6} so that the underlay above the "death" theme was displaced to make way for the more eloquent pause on the word "terrible" as opposed to "me". This is an example of Elgar's making a subtle adjustment in order to wring the utmost intensity from both words and music. Note that the "death" theme was at first to have begun in 23^{5}, but the first bar was removed when the tempi were considered. The resulting unaccompanied bar for the voice gave more leeway for a flexible change of speed.

Ex.29 traces the changes that were made to the music of 24^{1}-25^{5}. L.f.143 shows that after the end of the "death" theme the three-note "Angel" motif was to have introduced a simple recitative setting of the words: "It is because then thou didst fear...." This limp diatonic setting following the tense chromaticism of the "death" theme was soon rejected. The first revision (L.f.143) began in D with the "fear" theme, then after two bars came a variant of the "prayer" theme, but at the words: "now thou dost not fear" the voice lapsed into unpromising recitative. It is hard to believe that the whole of this vocal phrase from 24^{1-5} was not conceived as a complete entity, but rather, as a series of fragments knitted together. With this in mind, Jaeger's effusive description of the final version 1) is far from exaggerated:

> "....the music broadens out impressively at the words: "It is because then thou didst fear, that now thou dost not fear", where the most consoling thought in the poem is set to one of the broadest and most convincing phrases in the work."

The MS. of this moment of intense beauty (24^{3}) is pasted on to the back flyleaf of the Newman vocal score (N.f.12); but, before this memorable phrase was added, the preceding "fear" theme was transposed up a fifth so that it began in A minor. This was done so as to bring the vocal line down a fourth into mezzo-soprano range.

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1) op. cit. p.28.

Elgar's alteration of the last chord of 23^{9} (to an inversion of an Italian 6th) to make the change of key possible, was a most cunning chromatic side-slip utterly characteristic of his mature language. The passage of recitative leading to the Duo was first composed above the "prayer" theme (L.f.141v.), and then re-cast into a development of it (L.f.147). It is the last two bars of this passage (24^{4-5}) that can help to shed light on the problem of Elgar's creative approach to the use of"leading-themes". Was his use of this technique late Romantic 'academicism' or an in-born facet of his sub-conscious musical thought? A comparison of these two bars in their final version with the intended ink copy of L.f.147 would suggest that the latter is true. In the published score the "judgement" theme is clearly evident in the inner part, but in the MS, only the bare intervals are present. This would suggest that Elgar added the appropriate rhythm only when he realised the similarity. This also supports the view expressed by Elgar to Jaeger 1) in his letter of August 1900, where he cites a similar thought over the "Agony" chords:

> "My wife fears you may be inclined to lay too much stress on the leitmotiven plan because I really do it without thought, intuitively I mean. For instance I did not perceive until long after it was in print that (p.34) "In thine own agony" and the appalling chords: I the last bar of p.150, II the third line bar 2 p.154, introducing and dismissing the Angel of the Agony were akin but they are aren't they...."

We have already seen above (p.103) how the "judgement" theme may have been a subsequent development of the "prayer" theme.

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1) Letters to Nimrod, op. cit. p.101.

The Duo (26^{1}-28^{6}) follows a simple strophic structure of two verses followed by a third orchestral setting of the theme. The appearance of the sketches shows that the orchestral melody on which the passage was built, written in ink (L.f.148), was in existence for some time before the vocal parts were sketched above in pencil on paste-over strips (L.ff.149-150).

29^{1}-54^{12}. (But hark! upon my sense....)

From the sketches for the Demons chorus we can see how Elgar gradually built up a large structure from many small fragments. It is particularly helpful to have five fragments in the N. source, four of which may well be from the sketch books that were destroyed. N.f.2v. is one of these and has the beginning of the chromatic sequence of 29^{1}f. followed by the percussive quavers that appear at 30^{3}. The first is marked with the usual "K", but the others were cancelled with a cross, although they were later used separately in different contexts (Ex.30). At the head of this sketch is the memo: "p.27". This refers to L.f.151 which is numbered "p.27-28". L.f.151 in turn has the number reference "3a III", which must refer back to N.f.2v. Thus the latter is p.3a of Volume III of Elgar's first generation of sketch books.

Ex.31 gives three examples of the way the texture of this chorus grew from seemingly unconnected fragments (L.ff.155, 156 and 158). L.f.155 can be directly related to 37^{7}-38^{3}, but the other two folios were unused. L.f.156 has a three-bar sequential phrase headed: "Demons II", and 158 a cycle-of-fifths sequence above a C pedal point, with the sketch-book reference: "see p.3 V". N.f.7v. is almost certainly another old sketch-book survival (Ex.32), and it shows the martial dotted rhythm of 33^{2}f., leading to the repeated quavers. These bars have a semiquaver bass pattern which was later smoothed into triplets. Note also that the semitone pattern of the melodic line was turned back to front.

When Elgar came to the next stage - composing choral parts above this sequential patchwork - the outlines or incipits of the instrumental themes were laid out as a guide before the choral lines were added above. N.f.7 (Ex.32) shows 39^{2}-42^{3} planned in this way.

There are fewer sketches in the L. MS. which record Elgar's working-out of the more complex parts of this chorus. In the case of the fugal section (35^{1}f.) this is especially so; in fact, there is no music in this MS. which can be directly related to 32^{9}-37^{6}. Some impression of Elgar's methods in this area can be seen on N.f.9. This is a solitary survival (along with L.ff.165 and 169) of a first series of fair copies. N.f.9 can be directly related to 37^{3}-38^{3} of the finished score, and it shows how the fugal episode was considered as an integrated choral and orchestral texture.

Some sketches in pencil on L.f.165 show that the passage beginning at 49^{1} was transposed up a minor third from B♭ minor. A note in Elgar's hand explains this: "better in D minor for voices". One theme of particular importance in this chorus was the result of a revision of the phrase: "Give him his price" (Ex.33 50^{1}f.). L.f.161 shows that these words were first set to a variation of the chromatic phrase used at 29^{1}f. in combination with the theme of 44^{1}f. Notice how the music on this folio was planned as a four-step sequence, rising a tone higher at each repetition. The revision is overleaf on L.f.161v. but the seemingly simple 3/4 theme was not finalised until a third version had been made on L.f.169. Before its forceful choral appearance at 50^{1}f. this theme is used as an orchestral symphony in G minor at 43^{1}f. and 45^{1}f. of the final version, but there is no sign of it at these places in the initial sketches. It would appear that Elgar decided to use this theme at 43^{1} and 45^{1} retrospectively, after 50^{1} had been revised.

The conclusion of the Demons' chorus underwent a fair amount of rethinking before a smooth transition was achieved between the receding howls and chuckles of the "false spirits" and the return of the tranquil "soul's passage" music at 55^1. L.ff.169 and 170v. have a pencilled outline of 50^1-51^{13}, followed by a jump to what is now 53^1. From here there is a continuation to 54^{12}, finishing on A♭, rather than on C♭, followed by a cue for the lilting 12/8 theme (Part II fig.5^1) Ex.34. The intervening material between 52^1 and 53^1 is on L.f.171. This folio has the rehearsal number 52 at the beginning, which suggests that this alteration was made at an advanced stage of composition. There are two ink copies of 52^1-53^1 on L.ff.172 and 173; f.172 is a revision of 173 made because Elgar had second thoughts over the notation of the cross-rhythms as the Angel's "Alleluia" theme in duple time overlapped the subsiding triple time of the Demons.

55^1-59^7. (I see not those false spirits).

For this transition passage between the Demons and Angelicals Elgar returned to the quasi recitative arioso style of the dialogue between the Soul and the Angel that opened Part II. L.ff.123v. and 176 show that before he lighted on the idea of overlapping the "Angel's" theme with the end of the Demons chorus, the chromatic theme with which it began at 29^1f. was to have served as an epilogue. The rough sketch of this is headed: "after 2nd Demons" (L.f.123v.), and it appears from this and the fair copy (L.f.176 Ex.35) that the 12/8 "soul's passage" theme was at first to have been used at 55. L.f.123 shows that the "Christ's Presence" theme was tried for the words: "Thou shalt see thy Lord"; in the revision Elgar drew on music from the Duo (26^1f.). A change in the libretto was also made at this point. A cancelled pencil sketch on L.f.175 shows that after the line at 56^1:

"Yes, - for one moment thou shalt see thy Lord".

The poem continued:

"And thou shalt see, amid the dark profound,
Whom thy soul loveth, and would fain
approach"

Elgar attempted to set these words on this folio, but later abandoned the idea and continued with the words now at 56^{2}:

"One moment; but thou knowest not, my child,
what thou dost ask...."

The setting of these words is transcribed at Ex.36. The "Christ's Presence" theme was to have been used appropriately for the phrase: "whom thy soul loveth". This example also collates L.f.178 with f.175 to compare two versions of 56^{2}-57^{1}.

60^{1}-100^{17}. (Praise to the Holiest in the height).

In the poem the complete hymn "Praise to the Holiest" is represented as being sung in sections by "Five Choirs of "Angelicals". For the Angelicals' chorus Elgar set the stanzas sung by the first and fifth choirs of Angelicals with the final verse of the hymn sung by the third choir. Elgar "dwelt on" this chorus after the solo sections which followed it had been sent to Jaeger on May 21st 1900. In practice this meant several days of rapid work to complete the final "great blaze".

There is a vast assortment of sketches for this chorus in L. MS. (ff.183-254) plus the complete fair copy for the vocal score at W.(ff.1-33, PartII). The L. sketches are remarkably comprehensive, and show with even greater clarity than the Demon's chorus Elgar's "scissors and paste" method of composing, which is used to create the largest composite structure of the entire work. It is convenient to consider these sketches in three categories : i) planning sketches, ii) full sketches, iii) fair copies.

Planning Sketches. These contain the incipits of themes cop'ed out of the sketch-books, which were thought to be suitable for the chorus.

L.ff.183, 184, 185, 194 and 254 show the most significant examples (Ex.37); all of them are sequential, and some are laid out with possible combinations or variants in mind. Folios 184 and 185 are small strips pasted on to f.183; the latter contains a one-time ink fair copy of the main theme of the chorus (61^1-62^1) pitched a semitone higher in A major. Annotations for future use were added to this copy including the underlay of "Glory to Him" (for 69^1) and the Angel's quasi recit: "Hark to those sounds". The next theme at 62^1 (L.f.184), played by the orchestra is pitched in G major as it was copied or cut out from a sketch-book source. Note carefully how at the join between the two themes at 62^1 the initial perfect cadence was altered to an interrupted cadence to avoid a static and "commonplace" touch. L.f.185 contains the material of 63^1f.,also in A major, but on the main folio (183) between the two pasted strips is a descending sequence in D major three bars in length. Although eventually unused it has no less than four sketch-book references: 6a III, 15 III, 19a III, and 6a II, and in addition to these is the suggestion: "work in Alleluia the [me]".

On L.f.194 Elgar laid the plans for the remainder of the hymn of the "First Choir of Angelicals" (63^1-65^1 and 66^5-67^1) giving as above the locations of the ideas in his sketch-books (Ex.38). The fourth of these planning sketches (L.f.254, Ex.39) headed "Praise Chorus" has four themes. Each of them has a sketch-book reference except the first (a); this is because it also occurs in another source: B.L. Add. MS. 49973B f.53. It was used for 83^9-84^1. The second theme (b) has the reference 32 I, but was not used; the third (c) served as the accompaniment pattern for 60^1f., 68^1f., and 73^1f. It has two references: 32 II and 1 II. The fourth theme (d) is an early version of the sequences used at 90^3f.

Full Sketches. L.f.195 is a dual-purpose sketch which contains the music for 63^{7}f. and 66^{4}-67^{1}. The main purpose was to set out the choral scoring with the orchestral part written first in ink followed by the choral parts in pencilled open score.

The Angel's solenne monotone of 67^{4-5} was arrived at after a drastic simplification of a line originally composed above an extended orchestral symphony with the lilting second theme (62^{1}f.) used as a ritornello. This theme was the subject of further curtailment on L.f.197, where it was to have reappeared as a two-bar ritornello in E♭ between 69^{10} and 70^{1}, but since E♭ was already well established it served no structural purpose.

The section between 71^{1} and 74^{1} forms a tonal pivot between the two halves of the chorus; the first part focusses on A♭ and E♭, and the second part on C, and between them com this transitional passage built around the words: "But Hark! a grand mysterious harmony". 1) The first part of this section (71^{1-16}) appears on L.f.202 a semitone higher and in 6/8 time. It was later changed to 3/8 and then to 3/4. (L.f.201) The second part (72^{1-6}) was also altered rhythmically from an earlier sketch pasted on to L.f.203 where it is written in 2/4 semiquavers. L.f.204 shows that this theme was at first to have led the music directly to the C major passage at 73^{1} without a return of the theme of the first part. This was added at the foot of L.f.206 with suitable directions (Ex.40). Notice how the cadence into 74^{1} was later to be broadened to a far less commonplace phrase.

The words of the fourth verse of the hymn of the "Fifth Choir of Angelicals": "And that a higher gift than grace" (78^{4}f.) first received an entirely different setting in fugal style composed before the extended sostenuto section of 79^{3}-85^{1} was planned (Ex.41).

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1) Elgar altered Newman's text here which reads: "But Hark! a deeper mysterious harmony".

This fugal setting was abandoned because of its stylistic and tonal incompatibility with 79[3]f. where B♭ major would have lain outside the overall tonal design of the second half of the chorus, which begins and ends in C, with intermediate transitions through G, A, and D minors. The theme of this abandoned fugal section (L.f.208v.) was also drawn from one of Elgar's first-generation sketch-books (9 VI) as a short germ. This music eventually found a place in The Music Makers for the words: "To the old of a new world's birth" (fig.32). This was developed contrapuntally into a sequence on L.f.215, where the now secure instrumental idea written in ink has the vocal parts underlaid in pencil. The next folio (L.f.216) shows that the fugato was to have ended with a short reference to the main theme of the chorus before a change into 2/4 with the incipit of 63[1]f. These themes were presumably to have been reused for the next verse: "O gen'rous love" (80[3]f.) before the sostenuto material was evolved. Elgar's revision of this passage up to fig.80 is laid out on ff.216-217v., where the music was framed to the words and not the words to the music. A fair copy of 75[1]f. begins on L.f.221 with a new series of page numbers in Elgar's hand. This is explained by the note that: "the printer has to here". It is written in 3/4, rather than 6/4. The change of time signature was not made until the revised printer's fair-copy had been made (W.f.2).

The A minor - D minor section between 80[1] and 85[1], which sets the fifth and sixth verses of the hymn of the Fifth Choir of Angelicals (L.f.236), was composed outwards from the words in simple choral homophony. The themes were prepared on L.f.254 in a planning sketch (Ex.39).

For the final section of the "Angelicals" (88[1]f.) Elgar used the words of the last verse of the hymn of the Third Choir (Glory to Him....), and the first verse of the hymn of the First Choir (Praise to the Holiest....) in a broadly poised reprise and coda for the whole chorus.

The transformation and development of the themes of the first section (61^1f.) into a finely calculated musical and dramatic apotheosis using the two most exultant verses of the hymn make this chorus the perfect counterpoise to the fragmentary chaos of the "Demons" music.

The sketches for this mighty paean of praise are remarkably straight-forward, and they give little doubt that Elgar had the structure of this climax clearly formed in his mind. They are the opposite to his more usual practice of piecing together fragmentary thoughts, which were then gradually connected into interlocking sequences. Examples of this expansive planning include L.ff.243-4, which cover 91^1-92^8, where the vocal entries of the eight-part choral texture are scored from an annotated two-stave copy. According to a note on L.f.251v. the broad antiphony between the two choirs at 95^1f. stood out in his mind as the "climax" of the whole chorus (Ex.42).

Fair Copies. Elgar made two fair copies of a good deal of this section, the second being the printer's copy at Broadheath, and the first interdispersed in the London MS. Few late alterations were made to this material; the only two of significance concern 95^4-96^6, where the melody of 80^3f. was to have been given to the orchestra (W.f.29), and the soprano part of the final cadence where the high A^S and G^S were a surprising afterthought (W.f.33).

101^1-113^{13}.

Between 101^1 and 101^{11} Elgar repeated the music used for the intermediate episode of the "Angelicals" (71^1f.) as a means of musical continuity. This has a straight-forward sketch on L.252v. At 102^1 the theme termed: "Omnipresence" by Jaeger reappears. This too can be traced to an earlier sketch-book source as is suggested on N.f.3 with the note: "from 25 II".

In this version (Ex.43) it appears as a three-fold sequence leading to the first bar of the theme later used in The Apostles for Mary Magdelene's "Prayer for Forgiveness" 1) Once Elgar had decided to use this material for Gerontius he added a pencil direction to the phrase combining the "fear" and "sleep" themes.

Between the "Omnipresence" theme at 102^{4} and "Proficiscere" at 103^{1} a three-bar snatch of "Novissima hora est" was considered, but after adjusting the rhythm in 102^{3}, so as to fit in the second phrase of the Angel's recitative, it proved superfluous (L.ff.255-6).

The original association of the "Angel of the Agony" theme with Judas is well-known through Elgar's letter to Jaeger of November 15th 1899 2)

"My dear Jaeger,

....Here's Judas and another scrap. Cheerful ain't it?"

Jaeger replied the following day:

"....That "Judas" or "night" theme from your new work is a discovery. It makes me shiver when I think of the effect of soft low brass. (Five Tubas, Eh! You'll get them at Bayreuth, but where else?) But no doubt you'll get your effect with one tuba and four trombones, though the colour will not be the same, dark copper glow and gloom."

The MS. of the "Judas theme" that Jaeger was sent by Elgar had been thought lost until its recent discovery pasted on to the inside of the back cover of the Newman v.s. (Plate II). The legend states that it was to have been used for the scene where Judas left the "Last Supper" to betray his Master: "Then Jesus said unto him - That thou doest do quickly - he (Judas) went immediately out: and it was night!" 3)

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1) A.J.Jaeger, The Apostles....Book of Words with Analytical and Descriptive Notes. (Novello, London, 1903) p.27

2) Letters to Nimrod, op. cit. p.68f.

3) St. John XIV vv.27-30 passim.

At the end of the four-bar phrase is the reminder to repeat it again a semitone higher. Elgar kept to this pattern in Gerontius at 106^{1}f.

By February 5th 1900 Elgar was asking Jaeger to keep quiet about the use of this theme for Gerontius 1): "I say that Judas theme will have to be used up for death and despair in this work so don't peach". Jaeger showed admirable perception and understanding when he wrote to Elgar some months later:

> "But that solo of the "Angel of the Agony" is overpowering ....I recognise the chief theme as having belonged to "Judas". Nobody could dream that it was not originally inspired by those very words of Newman's."

L.f.259 shows that the "Angel of the Agony" section first began a semitone higher. Its pitch was almost certainly lowered out of consideration for the range of a bass voice. There is no suggestion as yet that the intense chromatic phrases which precede the main theme at 105^{5-6} and 108^{1-2} were not contemporary with the main composition period of Gerontius. The plaintive descending phrase at 110^{3} was the second part of an otherwise unused melody in G minor on L.f.259v. (Ex.44). Here it is treated as a descending sequence, but in Gerontius it became part of an ascending sequence of two themes dovetailed together (L.f.262). L.f.202v. has the final phrase sung by the Angel of the Agony (113^{7}f). It shows that the combination of the "fear" and "prayer" themes was to have been used as a link to 114^{1}. This idea was dropped because its earthly associations of pain and restlessness would have proved dramatically inappropriate to the situation of a soul whose immortal destiny was about to be decided. The "static" D♭ chord was a simple solution to this problem.

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1) op. cit. p.77.

114^1-126^1. (I go before my Judge).

It is well-known through the published correspondence between Elgar and Jaeger 1) that this passage was re-thought at the eleventh hour. As a result of Jaeger's badgering, the traumatic sequential apotheosis of the "judgement" theme (118^1-119^5), followed by a heart-rending outburst of "Novissima hora est" (120^{1-6}), was inserted between the end of the Angel's triumphant "Alleluia" and the Soul's overwhelmed "Take me away". This alteration was not made until after Elgar's original intention had reached the proof stage of printing. Thus we are fortunate that the original proofs of this passage have survived bound into the Jaeger/Newman vocal score. Facsimiles of this first proof form Ex.45. From these we can see that pages 154-156 of the first proof are the same as pages 155-157 of the published vocal score. On page 157 of the proofs however, we can see how the end of the Angel's song (117^6) was to have led directly to the chorus of "Souls in Purgatory", now placed on p.163 of the published score (125^1f.) Thus the lower system of p.157 and the whole of page 158 (of the proofs) correspond to the lower system of p.163 and the whole of p.164 of the vocal score. Pages 159-162 of the proofs show the Soul's monologue leading directly into the "Angel's Farewell".

When Elgar grudgingly conceded Jaeger's points over this passage on July 1st 1900, he was careful not to admit his own dramatic miscalculation or duly acknowledge constructive criticism, but instead, he did his best to stage a"cover-up".

"Very well; here's what I thought of at first - I've copied it out sent it, it's biggity-big. Now: perpend - the following alterations will have to be made : viz: the soul's chorus will follow the "Take me away" - That is to say: I enclose p.157 the top of it is all-right and I've attached the Judgement theme, (I can't get in the rushing string passages!) at the end of the second p. (of my MS. enclosed) the solo "Take me away" comes in, as it stands in type."

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1) Kennedy, op. cit. p.80f.

"Now enclosed I send the end of the solo which must join on to the end (last) movement - this "join" I also enclose."

On July 11th he continued to insist that "I had it in my original sketch, marked it out so, but I thought it too much for the fat mind of the filestine". Unless Elgar's alleged "original sketch" has been lost, the preliminary sketches for this section that have survived do not, alas, support his claim that the passage between 118^{1} and 120^{6} was what he "thought of at first". It would appear that rather than lose face before Jaeger, his most discreet and loyal critic, he told a huge fib.

The early sketches for this section do show however that some other changes were made before the music came to be printed. Ex.46 shows the end of the Angel's solo (L.f.285v.) leading directly into "Take me away" a semitone higher in C minor. (L.f.270f.) It was transposed down to B minor to make the original join into the D major of the Angel's Farewell easier.

121^{1}-137^{9}. (There will I sing my sad perpetual strain).

The closing movement of the work stands as a recapitulation that brings together the important themes in one of Elgar's most masterly ensembles, which foreshadows the final section of The Apostles. Beginning with the Soul's solo "Take me away", there is a gradual dramatic unwinding. L.f.292v. contains a plan (Ex.47) where Elgar outlines the themes that he intended to "mix" in this final summing-up. This serenely flowing texture in triple time, devoid of contradictory currents or paradoxes, is a perfect synthesis completely appropriate to the dramatic situation.

The main melody of the Angel's Farewell had probably existed for some time, as it was copied from p.33 of sketch-book III. Here too, Elgar worked hard to compose a vocal line for the Angel's arioso which sounded natural and uncontrived. Ex.48 draws together some of the differing versions of this underlay.

The setting of the word "carefully" at fig. 129 drew some pertinent criticism from Jaeger in a letter 1) of June 15th 1900:

"can you not make the solo part at the top of p.167 a little more melodic and really attractive".

Jaeger was persuading Elgar to fill in the rests in the solo part at 129, but Elgar disagreed, since the space was necessary for the two lower layers of the texture to sound through.

Key Structure in Relation to Dramatic Structure.

Not all of the changes of key noted in the above commentary were made with concern for the comfort of the voice(s). Many of them were considered from an overall structural viewpoint, and can be related to a defined pattern in which certain key areas were used with regard to the dramatic context.

We have already seen in Part I how Elgar's conscious avoidance of the Dominant key had led to a "plagal" relationship between D and B♭. It is also notable that keys which are featured strongly in Part II are virtually absent from Part I. An example of this is C major, which is used in a structurally significant manner once only for the Angelicals chorus. Elgar also began this section in A♭ after transposing it down from A. This too falls in with the pattern of resisting any inclination to use keys on the sharp side of the tonic through most of the work. The following two tables outline the main key alterations made during the course of composition (1), and the relationship of the keys to the dramatic structure of the poem in the final version. (2)

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1) Kennedy, op. cit. Plate III facing p.84.

(1) Part I

L.f.48	25²f.	B♭ to D.
L.f.52	29¹f.	D to E♭.
L.f.66v.	40¹f.	A to B♭.
L.f.68	41³f.	A to B♭.
L.f.80v.	58²f.	G minor to B♭ minor.
L.f.88	60¹f.	G to E♭.
L.f.98	64¹f.	A minor to A♭ minor.

Part II

L.f.122	4⁴f.	D to E♭.
L.f.123	5⁶f.	D to A♭.
L.f.124	6¹f.	C minor to B minor.
L.f.183	61¹f.	A to A♭.
L.f.184	71¹f.	G to A♭.
L.f.202	71¹f.	G to A♭.
L.f.259	106¹f.	D to C♯.
L.f.261	108²f.	A♭ to A.
L.f.272	120 f.	C minor to B minor.

(2) Part I

21¹f. D and B♭ alternate. Flat keys begin to symbolise distance and movement into the spiritual world.

23¹f. The music continues to move flatwards as the soul is drawn out of the body as if from afar:- 24¹ F minor, 25⁶ D♭. The threats of death and the infernal employ G minor and E♭ minor.

29¹f. After the violent changes of key, the Assistants' chorus in E♭ gives momentary anchorage.

33¹f. Gerontius's combat with death continues; the music moves into A♭ with alternations of the major and minor modes.

35¹f. The next Assistants' chorus provides a further respite confirming A♭.

(2) Part I

58^1f. A twist into B♭ minor accompanies the threats of the infernal. At the climax of Gerontius's struggle (62^6) E♭ minor is reached.

63^1f. The chorus again reinforces the despair and pain by confirming E♭ minor and moving towards the most distant key from the tonic: A♭ minor (64^1)

68^1f. D and B♭ alternate once more. D is associated with Heavenly repose, and B♭ (G minor) with Earthly elements.

Part II hinges round several main keys, each with its particular dramatic associations. Note the the first appearance in the work of the sharper keys: C and E with the Angel, and

C with the Angelicals.

But there is a return to G minor with the Demons chorus. F♯, the sharpest and brightest key in relation to D is reserved for the fleeting "sight of the most fair".

CHAPTER VI.

The Unfinished Trilogy.

In The Apostles (op.49) and The Kingdom (op.51) Elgar's musical language is even and assured; it has attained maturity. In King Olaf he evolved the art of manipulating leitmotiven, and in Gerontius he worked towards an appropriate style of English word-setting. In the oratorios these skills are a secure part of his technique. In The Apostles and The Kingdom, however, two contrasting features of Elgar's style exist side by side: on the one hand, intense post-Wagnerian chromaticism, held in a sometimes precarious tonal balance through the use of sequence, and on the other, diatonicism stemming in part from his use of ritual chants. These observations are supported by the general absence of extended re-workings in the Oratorio sketches, such as are found among those for Olaf and Gerontius.

The Libretto.

In setting The Dream of Gerontius Elgar was gripped by Newman's compelling mono-drama, but The Apostles and The Kingdom are a calm series of meditative narratives far removed from the passionate and personalized outpouring of Gerontius. This makes any overall dramatic comparison of these works an invalid exercise. Elgar constructed his libretto from the Bible through a "scissors and paste" method, with the assistance of Canon Gorton of Morecambe as a theological consultant. He was "preaching to the converted" to the extent that the drama of the Passion, for example, is underplayed. The earthquake and the rending of the veil of the Temple, which had inspired Bach to write so dramatically in the St. Matthew Passion, are omitted by Elgar from The Apostles. Instead, he saw in the characters of Mary Magdalene and Judas (the worldly sinners) outlets for the expression of some aspects of his own character.

For the remainder, the mystical and dream-like qualities of the Biblical narratives and reflections drew apt, but rarely passionate musical responses from him. Two notable exceptions to this generalisation are perhaps Peter's sermon after the descent of the Holy Ghost and Mary's important scena, "The Sun goeth down."

In the preface to the first edition of the vocal score of The Apostles Elgar alluded to the initial impetus of the work:

> "It has long been my wish to compose an oratorio which should embody the Calling of the Apostles, their teaching (schooling) and their Mission culminating in the establishment of the Church among the Gentiles."

He was thinking back to his years at Littleton House School, Worcester (1868-72), and the imaginative remark made by his teacher Francis Reeve:

> "The Apostles were young men and very poor. Perhaps, before the descent of the Holy Ghost, they were no cleverer than some of you here." 1)

In 1905 Elgar said to Buckley 2) that he had been "thinking it out and selecting the words....for many years."

Elgar's religious meditations also led him at first to consider a motto, later discarded, for the first edition of The Apostles:

> "I will give you pastors according to mine heart, which shall feed you with knowledge and understanding."
>
> Jeremiah iii 15 3)

This quotation also reflects Elgar's sense of the artist's awesome responsibility as the mystically inspired "apostle" or teacher.

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1) Buckley, op. cit. p. 8.

2) op. cit. p. 8.

3) B.L. Add. Ms. 479048. f.23

Shelley effectively summed up these sentiments in A Defence of Poetry:

> "Poets, according to the circumstances of the age and nation in which they appeared, were called....legislators or prophets: a poet essentially comprises and unites both these characters....Poets are the unacknowledged legislators of the world."

Similar thoughts lay behind Elgar's setting of the words: "We are the movers and shakers of the world...." from O'Shaughnessy's ode The Music Makers.

Worldly doubts, and at times cynicism clouded the optimistic faith of Elgar's boyhood. The character of Judas presented the ideal channel for the expression of the near-suicidal tensions which overshadowed his maturity:

> "Our life is short and tedious....we shall be hereafter as though we had never been...."

Other features of the character of Judas appealed to Elgar. Of the twelve Apostles, Judas was the "odd man out": he was a non-Galilean with personal ambition, who was "misunderstood" by the others. The parallels between Judas and Elgar are clear; the class distinction and social climate of his time caused Elgar, the self-made man (who dearly loved "to be understood") to suffer similar feelings of alienation. He was later to become profoundly pessimistic over the lasting value of his art:

> "And our name shall be forgotten in time, and no man have our work in remembrance."

In the words of Judas too, there is a hint of the nihilism that Elgar expressed near to the end of his life in the wish that his ashes be scattered at the confluence of the rivers Severn and Teme:

> "And our life shall pass away as the trace of a cloud, and shall be dispersed as a mist, that is driven away with the beams of the sun, and overcome with the heat thereof."

Ambition, isolation and rejection are likewise facets of Falstaff and The Music Makers, both of which Elgar began during the period of The Apostles. After his first meeting with Elgar, Ernest Newman summed up these gloomy and foreboding sides of his character as follows:

> "He gave me the impression of an exceptionally nervous, self-divided and secretly unhappy man; in the light of all we came to know of him in later life I can see now that he was at this time rather bewildered and nervous at the half-realisation that his days of spiritual privacy - always so dear to him - were probably coming to an end; while no doubt gratified by his rapidly growing fame, he was in his heart of hearts afraid of the future. I reme ber distinctly a dinner at Rodewald's at which Mrs Elgar tactfully steered the conversation away from the topic of suicide that had suddenly arisen; she whispered to me that Edward was always talking of making an end to himself." 1)

Chronology of Composition.

The Apostles.

April 1882. An annotated copy of the New Testament (Authorised Version) 2) bearing this date suggests that the libretto may have begun to take shape in his mind at this time.

1896. The Light of Life features a theme to be used in The Apostles.

December 1901. Elgar at work on the libretto; Dorabella finds him "surrounded by bibles". 3)

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1) The Sunday Times, October 30th, 1 5 .

2) At the Elgar Birthplace.

3) Powell, op. cit. p.39. This is in fact an inaccuracy on Dorabella's part. Lady El ar's diary makes it clear that this visit was on February 12th 19 3, when Elgar was at work on "The Wayside" movement.

This year also sees the composing of the music that is later used for the "Morning Psalm" section as an orchestral piece headed: Ynys Lochtyn (Sketch Book I p.1).

1902. Negotiations between Littleton of Novello's and Johnstone of the Birmingham Festival Committee over The Apostles. The setting of the Lord's Prayer, used in The Kingdom is composed in Sketch Book II. His work during the summer is hampered by "eye trouble". On December 1st Elgar writes out the chant for the Corpus Christi Antiphon: O Sacrum Convivium at Rodewald's home, 66, Huskisson Street, Liverpool (Sketch-Book II, pp.43-4).

1903. His wife's diary records that by the New Year he is "keen on his work". On January 21st the MS. of the first section of the vocal score is sent to Novello's; the proofs are sent back to him by February 17th, whereupon the "Wayside" scene is despatched. By March 23rd the 'Sea of Galilee section is completed, and work progresses smoothly until the end of May when a new chorus: "Turn you to the stronghold" is added to conclude Part I. This gives the engraver problems, but Elgar maintains that he has been obliged to recast this part of the work, because of the difficulty in finding a suitable singer for the part of Judas. By June 21st all but the final chorus has been completed. This is still being extended because of his decision not to include the third portion of The Apostles (now the opening of The Kingdom) in the 1903 Birmingham Festival. A letter to Alfred Littleton explains the situation thus:

"My eyes are again in trouble....Now I propose to the B'ham people that they produce Pts. I and II of The Apostles - this portion is complete in itself and may well stand alone....The concluding portion of the work (Pt. III to round it off), much of which was written first you can have any time later." 1)

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1) Kennedy, op. cit. p.157.

During July Elgar works at the orchestration at Rodewald's cottage in Bettws-y-Coed. On October 14th the first performance is given at the Birmingham Festival with great success.

The followng year (1904) has been aptly described as Elgar's annus mirabilis 1); with it came recognition at home and abroad, knighthood, and a three-day festival of his music at Covent Garden. By the winter, however, financial and social pressures began to take their toll. A letter to Schuster at Christmas looks forward gloomily to the new year, which was to be plagued by illness and creative inactivity:

> "Everything here is flat, stale and distinctively unprofitable....Oh! this dreadful life, if one could slough it off and end, mark you! I don't want to live in any frightful other world - I am so sick of this."

The disastrous Birmingham lectures proved another hindrance. After that, a visit to America, followed by a cruise with Lord Beresford in the Mediterranean meant that it was not until November that work began again on the next Oratorio for the 1906 Birmingham Festival.

The Kingdom.

Because of Jaeger's illness and Elgar's own poor health we have fewer chronological details about the composing of The Kingdom. Some of the following notes draw on transcriptions of unpublished correspondence between Elgar and Alfred Littleton of Novello's. 2)

18th January 1906: The first section of short score is sent to Novello's.

29th January 1906: Lady Elgar's diary records: "E. not well couldn't finish work - depressed. A. worried."

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1) Kennedy, op. cit. p.164.f.

2) By courtesy of Dr. Jerrold Northrop Moore.

1st February 1906: Alice talks to Alfred Littleton (at his Herefordshire home) about only "one half part of The Apostles music" being ready in time,

13th February 1906: Johnstone (Chairman of the Festival Committee) accepts that Elgar's work will occupy a "morning concert" as opposed to a whole day.

21st February 1906: Elgar writes to Littleton that he is "too much overdone" to complete all of the commission, "I would prefer not to do anything - the only way to make things pleasant."

22nd-25th February 1906: Lady Elgar notes that he is "writing hard".

15th March 1906: Alice negotiates with the Birmingham Committee over "half of the commission".

April 1906: The orchestration is begun during a visit to America to conduct Gerontius and The Apostles at Cincinnati.

June 6th 1906: The title of the work is still undecided; Mr. Beale (of the Birmingham committee) is told by Littleton that it must not be The Apostles Part III, nor The Kingdom of God, but The Kingdom.

June 25th 1906: Elgar writes to Littleton complaining that "I cannot work up my sketches when ill", and then instructs him to eliminate the second solo bass part i.e. [St. Paul].

July 21st 1906: The "final notes and sketches"are completed.

July 23rd 1906: Composition of short score finished.

August 1906: By the end of this month the scoring has been completed with remarkable speed.

October 3rd 1906. First performance.

The Third Oratorio.

In December 1907 Elgar wrote to Alfred Littleton declaring that he had "definitely and finally" abandoned any intention of completing the Trilogy. 1) The genre of large-scale Festival Oratorio was proving financially unrewarding to him in view of the time required to produce both the music and the libretto. He had encountered difficulties over singers, and his desire to give full rein to his instinctive genius as an orchestral composer in symphonic works was an additional reason that drew him away from choral music. It is significant that the music for the opening scene of The Apostles began as a Welsh Overture (Ynys Lochtyn), and that in 1933 many of the unused themes for the Third Oratorio were re-channelled into the unfinished Third Symphony (Chapter VIII). Only in May 1921 did Elgar show any inclination to complete the Trilogy when he asked Troyte Griffith to find him a house in Malvern where he might possibly be able to work on it. 2)

The Sources - Music.

Sketch Books I - VIII. Material for The Apostles and The Kingdom occupies a considerable amount of space in these volumes. 3) In the first, which was begun on November 19th 1901, music for The Apostles is mixed with ideas for the abandoned Rabelais ballet and the Welsh Overture. Of the 72 pages in the second volume (dated "Craeg Lea" Malvern Nov.14th 1901) only about 24 have material that is not related to either of the completed Oratorios or to the unfinished sequel. There is comparatively little material for these works in the third and fourth volumes; the fifth has none at all.

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1) Kennedy, op. cit. p. 168. 2) ibid. p. 169

3) Chapter I p. 21.

Volumes six, seven and eight, however, contain a fair proportion of material. These books contain not only the isolated incipits of themes but also considerable portions of working sketches plus scoring sketches of the choral passages.

Elgar used these volumes in a very arbitrary way. They contain few dates, and the use of space is very unsystematic, since he moved haphazardly back and forth from one book to another, and within each one. This defeats any attempt at a chronological ordering of their contents, since gaps on a page might be filled months or even years after the first entries.

The way in which the material in these books relates to that in the B.L. Mss. may partly explain Elgar's haphazard methods. Only in a few instances is there any substantial duplication of material between the two sources. This might suggest that Elgar used the sketch-books while on his travels, and the loose scraps of paper that are now together in the B.L.Mss. when working at home. The arrangement of O Sacrum Convivium, made on December 1st 1902 at Rodewald's home, is an example.

B.L. Add. Mss.47904A and 47905 B. The first of these sources contains 233 folios of both working and full sketches for The Apostles and a number of plans. Add. 47905B contains 172 folios for The Kingdom similar in nature and arrangement. Unlike the Gerontius material in Add. 47902, these sketches have not been arranged so that the rough and full versions of the same passage are bound in close proximity to one another.

B.L. Add. Ms.47906 contains 9 folios of the music intended for the Third Oratorio. The remainder is bound with the sketches for the Third Symphony (B.L. Add. Ms.57993; Chapter VIII).

B.L. Add. Ms. 47994B. Folios 33-57 are made up of Elgar's copy of Ernst Pauer's arrangements of Traditional Hebrew Melodies. 1)

Vocal Score Fair Copies are as follows:

B.L. Add. Mss.58017-18. 2) The Apostles
B.L. Add. Mss.58020-22. The Kingdom

Ms. Full Scores: The Apostles: B.L. Add. Ms. 58019.
The Kingdom: Bodleian Library Ms. Mus. b. 32.

Proofs at the Elgar Birthplace include a single copy of The Apostles vocal score, Part I, and two copies of Part II, and one complete Full Score proof. Only the vocal score proofs of The Kingdom have so far been located, but not those for The Apostles.

Libretto.

B.L. Add. Mss. 47904B and 47905B and 47906.

The numerous notes and drafts that Elgar made while writing the libretto for the two Oratorios are so extensive as to warrant an independent literary study. The present discussion is confined to those portions of the notes which show how Elgar first envisaged the connections between literary and musical ideas.

The arrangement of Add. 47904B (The Apostles) is as follows: ff.1-19 consist of mounted proof copies of the text with its Scriptural references added in the L.H. margin in Elgar's hand. The versos of ff.1-19 have explanations of some theological points of the prologue again in Elgar's hand. On f.21v. is the list of "books referred to". Folios 23-160 contain a typescript of the text with Ms. annotations. This must post-date 31st October 1902, since that is when Elgar acquired a typewriter. 3)

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1) Augener No. 8295 no date. 2) These Mss. were presented to Novello & Co. in 1934 by Carice Elgar-Blake.

3) Lady Elgar's diary, quoted by courtesy of Dr. J.N.Moore, from his transcript.

The final section of this Ms. (ff. 161-243) is made up of Elgar's initial notes with references to sketch-books and theological writings.

The contents of Add. 47905B (The Kingdom) follow a similar pattern. Folios 1-15 contain the proofs with the date-stamp "Novello & Co. 31 Jul. 1906", and ff. 16-34 the draft typescript with annotations. Again, the greater part of the Ms. is made up of a plethora of Scriptural references, theological jottings and memoranda (ff. 35-237). The examples discussed below give three different impressions of Elgar's working methods from this part of the Ms.

Folio 223 shows the first stage in the assembly of the libretto for "Eventide" (The Sun Goeth Down), a series of biblical references on the theme of darkness laid out as a memorandum.

Exodus	4.31		[not used]
Daniel	4. 3		
Psalm	19. 2		[not used]
Ps.	77. 6		
Ps.	63. 6	Revised Version.	
Lamentations	2.19		[not used]
Ps.	77. 6		
Ps.	63. 6		
Ps.	104. 2v.		[not used]
Ps.	104.20		
Isaiah	29.18		[not used]

Darkness.

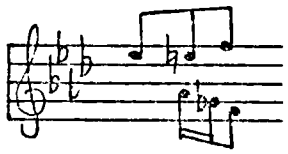
In the night I commune with my own heart and meditate on thee in the night watches.

The Sun knoweth his going down. Thou makest darkness and it is night.

The second example (ff. 201-203) is a series of musical memoranda in the form of sketch-book references. These show some initially abstract ideas becoming associated with definite characters, events or concepts as themes or motifs:

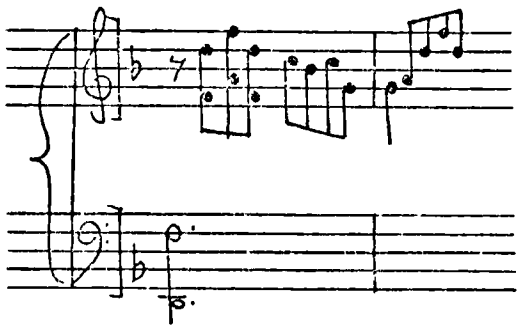
f.201: Antioch 9 III.
Peter pleading 2 III.
Simon Magus 25 III, 28 III, 40 III, 43 VII.
St. Peter's great speech II 59.

f.201v: 37 VIII Big Tune. i.e. the "New Faith" theme
III 27 and 58 St. John in Samaria.
43 VII and 38 II 6/8 mysterious.



f.202: Simon Magus 2 II 3 II
Big Chorus 5 II
Didache prayer 57 II
Peter's big plead 19 II
Peter's address 59 II

f.203: at end of Peter's great speech.
Chorus: In the Name of Jesus Christ.
For to us is the promise
and to our children.
Recit. Tenor - and fear came upon every soul.
O Sacrum Convivium suggested
merging into:



and "fellowship".

f.203: Chorus (crowd) Day by day
Steadfastly with accord in the temple
and breaking of bread and wine....

This plan relates mainly to the third section of the Pentecost movement: "In Solomon's Porch" (v.s. p.82f.) St. Peter's first great sermon after the descent of the Holy Spirit (Acts 2.14) is repeatedly mentioned as the dramatic centre-piece of this section. Other references include material that Elgar later discarded. These concerned the ministry of the Apostles abroad: "St. John in Samaria" (Acts 8) and St. Paul at "Antioch" (Acts 11). Elgar's decision not to include any of St. Paul's activities is partly explained by a letter to Alfred Littleton of Novello's dated June 25th 1906: "in which he complains of an inability to work up my sketches when ill". This led him to drop the part for a second bass soloist, which was to have been assigned to St. Paul. The other discarded subject: "Simon Magus", drawn from Acts 8.9, was to have fitted in with St. John's ministry in Samaria.

The third example, from f.213 of this Ms. is a series of "General memoranda" made up of sketch-book references. These outline possible combinations and transformations of the themes and suggest characters and dramatic associations that they might appropriately fit:

VII 60 6/8 moderato espress.
III 10-11 4/4 slow pathetic.
22 6/8 moderato motto espress.
29 3/4 St. John in Samaria.
40 Simon Magus (? and p.28 quicker)
41
~~58 John in Samaria.~~
II 11^a sad 4/4 G minor
35 with 11^a
36 with 11^a and c.
52^a E♭ 4/4 broad and joyous.
57 Broken bread with 28.

II 59 3/4 slow with John in Samaria.
64 March pagan.

VI 6 3/4 slow agonised cry,
and 4/4 dying away pedal (with III 10-11)
7 Big 4/4 chorus theme.
7 ditto link.

IV 28 Quartet (with Broken bread 40 III)

I 33 soft 4/4 fugue.

V 40? to 47 VII.

Elgar's own words, as recorded by Buckley, are aptly reflected in the methods shown above:

"When I propose such a work as this, I first of all read everything I can lay my hands on, which bears on the subject directly or indirectly, meditating on all I have sifted out as likely to serve my purpose, and blending it in with my musical conceptions. Every personality appears to me in a musical dress,....I involuntarily give to each a musical character...." 1)

The libretti of The Apostles and The Kingdom are carefully worked scriptural patchworks, which have been appropriately likened to a series of pre-Raphaelite musical frescoes. 2)

B.L. Add. Ms.47906.

A note on f.7 3) of this Ms. shows that Elgar conceived The Apostles and The Kingdom as part of the projected trilogy of Oratorios, which shared common themes. Note that both St. John and Simon Magus have significant places in the scheme for The Kingdom.

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1) Buckley, op. cit. p.75.

2) Kennedy, op.cit. p.172.

3) Dr. Young cites Add. 47905 f.7 as the source of this note. op. cit. p.318.

I [The Apostles].

Peter	John	Judas	B.V.M.	Mary Magdalene	Jesus
Weak and tried.	Love			Sinful and repentant	

II [The Kingdom].

Peter	John	Simon Magus	B.V.M.	Mary Magdalene	The influence always
Tried and strong.		etc.	the Mother Sapphira	At peace and serving.	present

III [The Saints?].

The spirit	The Spirit	Antichrist	Barren	Good	Worthy
of robust faith.	of trusting	Ever-lasting	Women Ever-	Women Ever-	is the Lamb.
[Saints?] Everlasting	love life.	fire.	lasting fire.	lasting life.	

Although this Ms. is mainly devoted to musical and textual sketches for the Third Oratorio, it also contains a good deal of material originally destined for The Kingdom, that should ideally have been bound into Add.47905B. This concerns Simon Magus of Gitta (ff.17, 18, 26-7) and St. Paul's ministry at Antioch (ff.21-40). Plans for "Pt. II" Apostles (i.e. The Kingdom) on f.10-11 show Elgar's original intention of tracing the early growth of the Church among the Gentiles:

f. 10 "descent of Holy Ghost"
? Cornelius
? Blessing him
? Peter imprisoned
? Antioch
Invent a scene [The Sun Goeth Down?]

This Ms. also contains printed copies of libretti of works by other composers that Elgar consulted while working on the Trilogy. These included St. Peter by Sir Julius Benedict 1) (ff.107-112), St Barnabas by Philip Armes 2) (ff.113-114), and Philippi by Francis Edward Gladstone 3) (ff.115-116). In the copy of the libretto of St. Peter, Elgar has marked significant passages in blue or red and deleted others. Some portions of this work seem to have influenced him in The Apostles, notably the testing of Peter's faith during the storm on the Sea of Galilee, which also begins with a depictive orchestral interlude. In the libretto of St. Barnabas Elgar pointed out that the verse "Men and brethren...." (Acts 15.7) was said by Peter not Barnabas.

The extensive notes for the libretto of the Third Oratorio in this Ms. show that The Revelation of St. John the Divine was to have been the mainstay of the text. Ff.76-97 contain typed extracts of this book from the Revised Version and from Charles' commentary, translation and rearrangement. The Antichrist material occupies ff.53-72. It is not possible to decide the title of this book as several different ones are suggested including: "Civitas Dei" (f.54), "Antichrist" (f.120), and "The Last Judgement" (ff.74 and 120).

Add.47906 also preserves correspondence between Elgar and various theological advisers; one example of this (ff.125-7) is a letter from Rev. E.Capel-Cure (the librettist of The Light of Life). Elgar appears to have been asking about a suitable introduction to the "Antioch" movement planned for The Kingdom:

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1) Birmingham Festival 1870; pub. Novello, 1870.

2) Novello, 1891. 3) Novello, 1882.

"My dear Sir Edward,

My thoughts (as soon as they were disengaged, for I am very busy just now) turned to the parable of Sholah and Sholilah, for I remembered the description of the blue uniforms next to the prophets proximity to the sea, and as Antioch is only on a river, I fear very little if it will do: I have on the other side given some excerpts which of course do not breathe the rapture of a chariot race but might serve as an introduction to the Gospel at Antioch. Don't forget there is a magnificent "Song of the Sword" in chap. 21, 9-17 (Ezekiel), which may do for your concluding Oratorio. I should like to see it "Furbished that it may glitter" in your moving music.

Yours ever (in haste)

E. Capel-Cure."

At the end of October 1905 Elgar replied to a letter from Rev. W.E.Torr of Birkenhead, who had enquired about the overall scheme of the Oratorios and the reason for omitting the Eucharist from The Apostles (f.123):

".... 1 The Apostles as you know it.

2 A second Oratorio dealing with the Church (as in the Acts)

3 A third work, beginning with the strife (Antichrist) and ending with Judgement and the Heavenly Kingdom.

In those I trace the beginning of the teaching, its fruition and its reward. The omission you note was wholly intentional; the Eucharist occupies a large portion of the second work and the libretto refers to the Last Supper. I can in this portion deal with it at length - an impossibility in The Apostles from the solemnity of the action.

I am not sure if I shall ever complete my task, but it is the one to which I devote my best thoughts."

Commentary on the Sketches.

The Apostles. (B.I. Add. Ms. 47904A)

Part I.

Prologue (0-11^5). The effectiveness of the opening statement of the "Spirit of the Lord" 1) theme by the orchestra owes a great deal to Elgar's careful consideration of its rhythmic flexibility and poise. The changes that were made to the barring of this theme in order to achieve this mystic quality can be seen on f.1 of the Ms. (Ex.1). The first choral entry (2^1f.) also begins with the "Spirit of the Lord" theme, followed by the first appearances of the themes associated with "Christ Man of Sorrows" and "The Gospel". The latter has an elaborate countermelody which evolved gradually. F.3 contains the first sketch of 2^7-3^1, with the entire "Christ Man of Sorrows" theme and the melody of the "Gospel" theme (in E flat) in ink. The words: "to preach the Gospel to the poor" are also in ink, but the remainder of the accompaniment is in pencil. In the first revision on f.4 the "Gospel" theme is transposed into A flat below a more flexible setting of words obtained through subtle syncopation. An arpeggio figure of four semiquavers (x) leads to a second statement of this theme which was later cancelled.

Above this bar is a pencilled elaboration of the bass into semiquavers. This condenses the notes of the first four quavers of the bar into the first beat as semiquavers followed by the arpeggio pattern on the second beat. In the conflation of ff.3 and 4 with the final version (Ex.1a) we can trace the growth of this countermelody from a merging of the two ideas.

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1) The names of the themes are those agreed on by Elgar and Jaeger for the latter's analyses of The Apostles and The Kingdom. (Novello, London, 1903 and 1906 respectively).

Elgar achieved in the final version a musical impression of the latent energy implied by the theological concept of "The Gospel". The second statement of "The Gospel" theme on f.4 was eventually cancelled to avoid the undue repetition which would have resulted from two further appearances of the theme between the vocal phrases of 3^1-4^1.

Ex. 2 reproduces f.98. This shows the original three-part orchestral skeleton of the "comfort" theme (5^1-6^3), followed by an outline "plan" to the end of the Prologue. Note how the melodic countours are now more fluently shaped by the words.

I The Calling of the Apostles - In the Mountain - Night (11^6-24^8). There are no sketches for this part of the work in the B.L. Ms.; but in Sketch-Book VIII p.4f. and Sketch-Book IV p.3f. there are some sections of ink fair copy.

The Dawn and Morning Psalm (25^1-38^4).

There are further gaps in Add. 47904A in this section; none of the music for 28^2-33^1 is present, but these bars are among the fragments that Elgar gave to Gilbert Stacey. The orchestral episode (32^1-35^{10}) stemmed from the opening of a Welsh Overture entitled "Ynys Lochtyn", beginning on p.1 of Sketch-Book 1 (Ex.3). The "Light and Life" theme in C minor is numbered I (the "first subject"?), the "Shofar" motif "II", and a sequence on part of I "III" (the "transition" themes?). On p.1a is the "Christ's Prayer" theme, which may well have been intended as part of a "second subject" group. The "fellowship" theme also appears numbered IV.

Before Elgar decided to use these themes for The Apostles he tried the "Light and Life" theme for his projected setting of Enderby's poem "The High Tide of the Coast of Lincolnshire". This is dated November 1902. In p.11 of the same Sketch-Book is the theme which later became the "second subject" of the Introduction and Allegro for Strings. Here it is joined to the "Alleluia" theme heard in The Apostles at 16^4f.

In the "Morning Psalm" section Elgar made an acknowledged use of the Hebrew chant for Psalm 92:"Mizmor Shir" 1). In a few bars he retained Ernest Pauer's "broad and appropriate harmony", but between each phrase the tied semiquaver fi ure set to the words "The face of all the East" at 27^{1}f. is used as a short ritornello. This figure too can be traced to a Jewish chant - "Shoméa Tefillah" 2) (Ex.4). The bracketed rhythm, which also behaves like a ritornello, is drawn from this chant. Much of this section is a chorale fantasia on the Jewish themes, fragments of which are woven together in a characteristically Elgarian way. 29^{5-7} are a fine example of this (Ex.4a), where the two ritornello fragments lead fluently to a point of imitation on the next phrase of the chant. This facile manipulation and combining of themes is an integral part of Elgar's development of his own material. This is shown most prominently in The Music Makers. His symphonic prelude Polonia (op.76), a fantasia on Polish airs, is perhaps the most remarkable instance of an extended work on borrowed themes.

F.10 of Add. 47904A contains a cancelled version of 37^{1}-38^{4} (Ex.5). The main difference between this and the printed edition is in the orchestral passage 38^{3-4}, where the "Gospel" and "Preachers" were at first combined and inverted as part of an expansive crescendo. Elgar dropped this, preferring to use the "Preachers" theme alone with a powerful demisemiquaver figure in the bass.

39^{1}-59^{6} chorus: "The Lord hath chosen them".

The gap in the B.L. Ms. between 39^{1} and 43^{7} is filled by material found in ketch-Book IV p.2f. The first appearance of the "Apostles' Faith" theme (44^{1}f.) was at first notated alla breve, with an accompaniment of triplet crotchets (ff.11-12).

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1) Traditional Hebrew Melodies....selected, harmonized and arranged by Ernest Pauer. (Augener, London, n.d.).

2) Pauer, op. cit. p.18.

Before the short point of imitation on the motif "Choosing the weak" (45^1f.), Elgar considered an orchestral passage built on the "Fellowship" and "Church" themes (ff.13,16 and 19) John's first solo: "O blessed are they which love Thee" (now 46^1) was to have been composed above these themes. This is suggested by the empty stave before the entry of the chorus (Ex.6)

At the end of the chorus phrase at 45^4, Peter and Judas sing in unison the words: "In Thy light shall we see light". Elgar's alteration of the accompaniment of this single bar, without affecting the voices, was made in order to enhance the dramatic symbolism. By singing in unison the two Apostles symbolise their apparent oneness of faith.
The accompaniment to the first version continues the sequential pattern used for the preceding chorus (f.18 Ex.7). In the second version Elgar symbolised, through a rising chromatic phrase in the accompaniment, the ideological discord that was soon to emer e between tham, Peter's realization of Christ's Heavenly Kin dom as opposed to Judas' ambitious ideal of an all-conquering Earthly Kingdom.

Folios 22-24 outline 51^4-52^{11}, with the Angel's theme from Gerontius as an introduction. The rhythm of the solo part of this passa e was altered when the female chorus was added to the texture. This also led Elgar to transpose the phrase "for they shall see eye to eye" up a tone, and r lace the return of the "Alleluia" theme on f.24 ith a cadence on the "Church" theme, in order to lead into the soloist's entry at 53^1. (Ex.8) These folios also clearly show lgar's method of laying out an orchestral web of themes appropriate to the words in hand before actually setting them. Any changes to the themes themselves, and in particular to their rhythms, were made afterwards.

II By the Wayside (59^{7}-71^{7}).

The plan that Elgar made for this movement on f.33v. gives the sketch-book references of the themes that he intended to use. Ex.9 collates these reference numbers with the appropriate themes. The concluding chorus of this short movement (69^{3}f.) was laid out in full vocal score in Sketch-Book VIII p.17f. Before this chorus, which concludes the setting of "The Beatitudes" from St. Matthew, Elgar was to have included the story told by St. Luke of the ruler who asked Jesus what he should do to inherit eternal life (St. Luke 18.18-25). Part of the fair copy of this is on ff.37-38 of the B.L. Ms. (Ex.9a), and there are sketches on p. 30 of Sketch-Book VII. The "Gospel", "Wayside" and "Ardent Longing" themes are present, with a semiquaver figure in the recitative accompaniment evidently meant to represent the running of the man.

III By the Sea of Galilee (72^{1}-139^{8}).

Mary Magdalene's first solo (75^{1}-83^{6}) is pitched a semitone higher in E minor on ff.40-45. This was transposed down to help the voice, and by 83^{7}f. on f.46 the pitch is the same as in the printed version. One interesting feature is a change in the text; the phrase now set to the words: "My tears run down li e a river day and night" was originally set to: "The soul in anguish crieth unto Thee". (Ex.10) This phrase introduces Mary Magdalene's "anguished prayer" theme which was first noted down on January 23rd 1903 on p.16 of Sketch-Book VII with the note: "Mary Mag. or Golgatha" (Ex.10a). There is no sign of 84^{1-4} and the phrase: "Have pity because I have sinned before Thee". The seductive "dance" theme (82^{9}f.) was drawn from abandoned Rabelais ballet material on p.42 of Sketch-Book II. Its incipit is also on p.19 of Sketch-Book II, where it is headed "Mary Mag. and Antioch" (see p.155), followed by the grandiose sequence of slowly built-up 9th chords used later to represent the implacable might of the Roman legions in the overture In the South.

The first pencil sketches for the "Fantasy" (86^{1}f.) on ff.105-110v. are also a semitone higher. Another difference is the absence of the repeat of 6^{1}f. at 88^{1}f.; the music jumps from 87^{12} to 90^{1}. Ex.11 (f.105) shows clearly Elgar's method of construction at this point, in which the overall melodic framework of orchestral themes alternates with passages of recitative or arioso. The latter, which are newly composed, have a fuller harmonic realisation than the less complete orchestral themes, the sketch-book references of which served as reminders of their harmonic detail. It is amusing to note that the phrase: "ye shall lie down in sorrow" (93^{5}), which Jaeger questioned because of its similarity to the opening of the National Anthem, 1) was a carefully considered revision of an ineffective monotone (Ex.12).

The music of the storm on the lake (94^{1}f.) began as a purely orchestral tone painting with the appropriate captions of "thunder" and "lightning" at each suggestive detail. (Ex.13 f.108v.) This sketch is a reminder of Elgar's skill as an improviser at the keyboard, and recalls accounts of his providing a spontaneous musical commentary to a description of an Italian carnival, and to the readings of the actress Nancy Price (chapter 1 p.3). Note that the ffz chords, said by Jaeger to represent "breakers" are marked "Lightning" by Elgar in this first sketch. Ff.109-109v., which cover 97^{5}-103^{10}, are a further example of his drawing together of short arioso phrases and established orchestral themes.

A paraphrase sketch of 107^{1-4} and 117^{1-5} on f.110v. (Ex.14) reveals that the bright C sharp major climax on the "Gospel" theme at 117^{1-2} was settled in Elgar's mind as the climax of this section. These two bars stand alone in ink with the surrounding material in pencil. Ex.14 also compares the initial and revised versions of the recitatives of Mary Magdalene (107^{1-4}) and Jesus (117^{3-5}).

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1) Kennedy, op. cit. p.158.

Jaeger may well have preferred the "less jolly" first setting of the phrase: "The Keys of the Kingdom of Heaven" to the revision, over which he expressed uncertainty. 1)

Ff.118-124 (Ex.15) of B.L. Add. Ms. 47904A are not part of the series of working sketches that date from Elgar's period of extended work on the Trilogy, but belong more properly to the sketches for The Light of Life in B.L. Add. Ms. 47900A. F.118 is empty but for the note: "Sketches Nov.1896", but ff.121 and 121v. have direct connections with the earlier oratorio and contain the opening of No.9 (My Heart Rejoiceth) and the final four bars of the eight-part chorus "And the eye of the blind shall see...." respectively. The chromatic experiment on f.120 which became the "fear" theme in Gerontius is discussed in Chapter V p.102. Folio 119 has concordances with the music later intended for the Third Symphony. 2)

119^{1}-139^{8}.

The collation of ff.127v. and 130-131v. (Ex.16) gives a further example of Elgar's habit of gathering together a number of thematic fragments into an orchestral framework. He might then vary their order when the setting of the words was considered more fully. Two of the themes used prominently in this section were transposed into keys different from their original sketch-book versions. Mary's phrase: "When thou art in tribulation" at 120^{3} was transposed from F to E flat in order to join the "Consolation" theme of 120^{1-2}, and the jaunty theme assigned to the chorus of "mocking women" at 123^{1} was changed from C minor to C sharp minor with the intention of achieving a more striking contrast. It was Elgar's concern for tonal balance that led him to extend the conclusion of Part I at the last minute by adding the chorus: "Turn you to the stronghold" (128^{1}f.).

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1) Kennedy, op. cit. p.158.

2) Chapter VIII p.211.

This upset the work of Novello's engravers, 1) as Part I was originally to have ended at 127[8], but it allowed a space of only four bars to establish a D major tonal anchora e following the wide-ranging contrasts of the preceding section. In The Apostles D major represents Divine redemption and repose, as in Gerontius. The theme for this chorus began as a sequential melody in B♭ which rose in thirds (Ex.17). A sketch on f.146v. shows that Elgar tried using it antiphonally between the chorus and soloists. The answering phrase (128[5]f.) is on f.147, where the "Light and Life" the e is suggested as a possible linking figure (Ex.18). Elgar's overall plans for the end of Part I are on ff.116 and 146. (Ex.19) The latter includes the beginning of an anagram made up of the initials of friends and acquaintances with whom he was in frequent touch at this time:

E. E.	[Elgar]	
G. B.	[Bantock]	E E - G B - E N
A. E. R.	[Rodewald]	A E - R I - A A
E. N.	[Newman]	C F - G A - T G
I. A. A.	[Atkins]	A R
C. F. G.	[Gorton]	
A. T. G.	[Troyte]	

The closing section of this chorus was carefully rethought. Ex.20 shows how the music of 138[1]f. was refined from material that was not without touches of the co monplace . The final cadence was originally at 139[1], to which the final eight bars of coda were added on as two afterthoughts of four bars each.

Part II.

Introduction (139[9]-144[7]). The only sketches for this are on pages 31 and 32 of Sketch-Book I; there is no material in Add. 47904A.

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1) Kennedy, op. cit. p.156.

IV The Betrayal (144^{8}- 166^{8}). Very few sketches for this section have survived; the material of 144^{8}-148^{10} is on f.164v. of Add. 47904A, and in the Sketch-Boo s there are only two passages: 158^{8}-159^{10} on p.39 of No. VII, and on p. 26 of No.II, the chromatic themes in triplets representing the thirty pieces of silver paid to Judas (152^{1}f.). Elgar made few noteworthy alterations to this material.

The Temple (167^{1}-192^{6}). A great many more sketches for this section are available. Elgar's plan (f.169, Ex.21) lists the main themes for Judas' soliloquy: the Haupt Thema has the note "Night-darkness" and the Sketch-Book reference 21 II, but this does not relate to the surviving set. It is probable therefore, that Elgar was referring to his first set of books, and to the theme used in Gerontius for the "Angel of the Agony". The "Wayside" theme was first set to the words: "Never man spake like this Man", but Elgar changed this to the "Beatitudes" motif. Other themes included in the "plan" are the "pieces of silver" theme, with the reference 26 II, for use at 171^{2}, and this clamorous rhythm used to represent the rabble at 188^{2}. An unused theme, ringed in blue pencil as a reminder of this, has the suggestion: "Christ being mocked" and the Sketch-Book reference: 3 II.

The sketches for the modal chant used to set Psalm 94 are on ff.169v. and 171. Here again, the two themes that are later to be brought into close proximity at the climax (191^{4}) are set side by side in the initial sketch. The subsequent sketches for this climax provide a rare example of Elgar's changing his harmony to suit a dramatic situation. His sketches are full of changes to the texture, tempo, rhythm, metre and dynamics of his ideas, but the harmony almost invariably remains a constant factor. Ex.22 compares the two harmonisations of the Judas motif, the first (a.) from f.169v. and p.27 of Sketch-Book II, and the second (b), its ultimate contortion, as it depicts the betrayer's suicide (f.181).

Between 174^{10} and 181^{5} (ff.172-175) the solo part of Judas was extensively revised. Ex.23 collates some portions of this passage; it shows how much of this music grew directly from the words themselves, rather than having the words fitted to existing instrumental ideas.

V Golgotha (192^{7}-198^{5}).

The instrumental "setting" of the words: "Eli, Eli, lama sabachthani" which opens this short scene was first thought of in C minor on p.11 of Sketch-Book III. Elgar then changed it to D minor as it appears on f.185 of the B.L. Ms., and finally to A minor, which gave it a greater measure of tonal continuity from the previous number. Two unused themes, apparently intended for this movement appear on f.185v. (Ex.24).

VI At the Sepulchre and VI The Ascension. (199^{1}-237^{5})

Elgar's "plan" for the conclusion of part one of the trilogy (f.198, Ex.25) shows that the Sepulchre scene was to be the point at which a recapitulation of the important themes began. This parallels the text which is a similar consolidation of events and a consideration of their future theological implications. Some of the musical themes are developed, notably the "Spirit of the Lord" theme which is drawn into a fine sequence at fig.231f., and also the mystic "Prayer of Christ" theme, which is combined with the assertive "Apostles' faith" theme at 221^{1} and 233^{1}. The "Alleluia" theme, that appears for the first time at 217^{5} is one of eight Gregorian tones sung at the introit of the Mass at Easter (Ex.26). 1) This point has hitherto been unnoticed. At fig.236 the "Christ's Presence" theme from Gerontius is neatly merged with the "Alleluia"; the steps that led to this seamless join are shown in Ex.26a from two of the sketches that Elgar gave to Gilbert Stacey.

This final section is one of the finest choral and instrumental ensembles in Elgar's music, with a perfectly calculated rise to the supreme climax of the work at fig.234!

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1) L. U. p.95.

As with "Praise to the Holiest" in Gerontius, Elgar later told Reed that he "dwelt on" this chorus for a while. He frequently cycled to Longdon Marsh to plan it in his mind:

> "Here he used to sit and dream. A great deal of The Apostles took shape in his mind there....he had to go there more than once to think out those climaxes in the Ascension; for they had to be so built up each time that they never reached such a pitch of intensity as at the last and greatest climax...." 1)

The entry in Lady Elgar's diary for June 20th 1903 records one of these occasions:

> "E. and A. Claughton [son of Canon Claughton of Worcester] rode to Ham Court then to Longdon.... E went on later with his wonderful chorus...." 2)

The Kingdom (B.I. Add. Ms. 47905A).

Prelude (000-15^{3}) The Kingdom was originally intended to be called The Apostles Part III (see p.147f. above). Ff.19-24 of this Ms. date from the period 1902-3, when he was at work on The Apostles parts I-II, and they show that Elgar first began the work at what is now fig.18 with his arrangement of the chant "O Sacrum Convivium", followed by Peter's first entry: " hen two or three are gathered together in My name...." (Ex.27). We know from Sketch-Book II p.44 that he copied out the melody of the chant on December 1st 1902 at Rodewald's home in Liverpool. On his return to Malvern he wrote to his friend and former choirmaster at St. George's, Hubert Leicester:

Dec.3.1902

"My dear Hubert,

Have you anywhere a harmonised or any other version of the Gregorian Antiphon O Sacrum Convivium, do lend it to me if you have it."

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1) William H. Reed, Elgar As I Knew Him (Victor Gollancz Ltd, London, 1973) p.99.

2) by courtesy of Dr. Jerrold Northrop Moore.

"I also want the Gradual Constitues eos (or the same melody goes to the gradual Benedictus est fea t of the Most Holy Trinity - but it is perhaps unlikely you have this). In great haste kindest regards,

Ed. Elgar."

It is possible that he also considered using O Sacrum Convivium in a purely instrumental work, in view of an arrangement for strings on p.29 of Sketch-Book I (Ex.27a).

When Elgar began work on the Trilogy again in January 1906, he sketched the new Prelude on f.119 (Ex.27b). This plan outlines the main themes, but not in their final order. The "contrition" theme, for example, does not appear at the beginning but at 9^5 before O Sacrum Convivium. The chromatic leanings of "Peter's" themes (19 and 3^5) stand between the $E^\flat$ of the opening "Gospel" theme and the "New Faith" theme in $D^\flat$ at 6^1, as in the printed score, but the conclusion eventually used only the "prayer" theme. There was no "dying down" to the "Church", "Peter" and "O Sacrum Convivium' themes. The first working sketches for the new Prelude are on p.23 of Sketch-Book III.

The whole section between 16^1 and 18^1 (the vocal score copy is in Sketch-Book VIII pp.3-34) would appear to have been added at a later juncture since the end of the "plan" indicates that "O Sacrum Convivium" (fig.18^1f.) was to have followed immediately after the end of the Prelude. Why did Elgar decide on the new Prelude? His original opening (Ex.27) would undoubtedly have proved dramatically ineffective. The revision takes fig.212^7f. of The Apostles as its growth-point with the "Gospel" and "Peter" themes thrown into sharp relief. Peter and the Gospel are to be the focal points of the narrative to come.

The smooth transition from Peter's" theme in subdued augmentation over a D dominant pedal into the first hushed playing of the "New Faith" theme was reached only through a gradual process which led Elgar to distil the maximum intensity from the material.

Ex.28 shows f.6 with "Peter's" theme in its original note lengths leading directly to the "New Faith" theme. The passing use of the "Apostles" theme as a link is not present; this was first sketched on f.5v. though not in its augmented form.

Some interesting planning sketches for fig.27f. are contained on ff.121v.-122v. (Ex.29). They show outward growth from the "Concord" theme, used as a ritornello, interspersed with the fugato of 29^5f. and part of O Sacrum Convivium (31^1f.).

I In the Upper Room (35^1f.)

In this movement, where Peter recalls the prophecy of David concerning Judas and the necessity of electing someone to replace him, Elgar changed his mind over the placing of the themes. F.27 (Ex.30) shows the "Judas" theme in the second half of 36^1, where his name is mentioned. This appears as a very contrived and static use of the Leitmotiv method, and was eventually removed, which explains the 2/4 bar at 36^1 (f.26). At 36^3 the theme appears in a more significant and integrated context, which makes its use at 36^1 doubly superfluous. A more surprising afterthought effected 36^4, where the "Christ Man of Sorrows" theme was not originally included, but it was inserted as a replacement for a sustained diminished seventh.

48^1f. O Ye Priests!

The main theme of this chorus (Ex.31) closely resembles a phrase in the development episode of the finale of Elgar's Organ Sonata in G (Chapter 3). Sketch-Book II, pp.45-6, contains the first sketches. An idiosyncratic touch in the orchestration of this chorus is the triplet cross-rhythm given to the trombones at the word "separated". Ex.32 shows that at first this phrase was pitched a tone lower with a much less animated orchestral accompaniment. This is an unusual example of Elgar deriving the instrumental parts from those of the chorus.

II At the Beautiful Gate. (56^1-66^8)

An intended fair copy of the introduction to this short scene (f.40) contains two bars which were eliminated at a very late stage (Ex.33). This is made clear by an instruction to the engraver. These two bars are familiar as the introductory phrase to the Larghetto of the Second Symphony (Chapter VII), but before they were sequentially extended for this work in Sketch-Book VIII p.21, Elgar incorporated them into a draft for a setting of Edgar Allen Poe's Israfel, on p.77 of Sketch-Book VII (Ex.33a).

The working sketches for the remainder of this movement continue to show Elgar's habit of experimentally piecing together his instrumental ideas and fitting various words above them. Ex.34 (f.140) shows the phrase: "He beautified the feasts...." (58^1f.) set to the "Watcher's call" theme with a revision (f.42) collated beneath. After rejecting the "Watcher's call" theme from 58^1f. Elgar fitted it to the words: "the singers are before the altar" at f.57. The ori inal and revised versions of this phrase on ff.43 and 41 are set out as Ex.35. This re-use of themes from the "Morning Psalm" movement of The Apostles suggested some further developments. One of these themes which remained however is the "Watcher's call" theme, which was extended into a four-bar sequence (Ex.36). In this guise it suggests that Elgar might have contemplated using it as a fugue subject, but whatever his intention it certainly shows his exuberant instrumental imagination since it has the note: "3 Tromboni!"

III Pentecost (67^1-122^7).

67^1-76^1. The B.L. Ms. shows that few alterations of significance were made to the dialogue between the Disciples and the Mystic Chorus at the opening of the movement. The "supplication" theme (70^1f.) was at first notated in 6/8 (f.143v. Ex.37), but Elgar changed this to 6/4 in order to simplify the work of the engraver and to avoid any confusion over changes of tempo in performance.

76^{1}-93^{5}. There are few working sketches for this extended choral passage in the B.L. Ms. Most of these are (intended) ink fair copies with minor alterations. The Sketch-Books do not fill in these gaps in the "working sketches"; the only relevant material is in No. VII, pp.47-62, which contains the fair copy made for the vocal score of 84^{1}-122^{7}.

94^{1}-112^{2}. Folio 76 of Add. 47905A includes an orchestral symphony of eight bars between the end of Peter's mezza voce prayer at 94^{9}, and the beginning of his powerful expostulation at 95^{2} (Ex.38). Although Elgar did not include this passage in the final version, probably because it held back the dramatic momentum, the themes that it contains suggest that it was his intention to reflect the thoughts and emotions of Peter before he began to preach. In Ex.38 five themes are present: "Christ Man of Sorrows", the "Gospel", the "Apostles", "Pentecost" and Peter's own motif.

Elgar's setting of the words from Isaiah: "and your young men shall see visions and your old men shall dream dreams" (fig.98^{1}f.) was radically altered at the last moment after the work had been orchestrated. Ex.39 shows this phrase set to the "Angel's Farewell" theme from Gerontius. In addition to the literary connection between the story of Gerontius and "old men dreaming dreams" there are similarities between the melodic shapes of the "New Faith" theme and the "Angel's Farewell" theme. The Ms. of the vocal score revision of this phrase is in the collection of Dr. Jerrold Northrop Moore. In the full score, (Bod. Ms. Mus. b.32 f.176) Elgar added a pasteover affecting the music of 97^{8}-98^{5}.

Folios 82-83 of Add. 47905A show that the passage between 100^{1} and 101^{3} was a semitone higher, but the most telling alteration concerned 101^{9-10}. Ex.40 (f.84) shows these bars with the words: "this Jesus hath God raised up" etc. set to the "Alleluia" and "Apostles" themes. The seemingly obvious word-painting on "raised up" is not there.

Peter's vehement denunciation of the Jews at 105^1 at first received a frenzied and slightly melodramatic setting (ff.85-87 Ex.41). The revision, which recalls the pensive "Golgotha" theme, leads more aptly to the contrite reply of the chorus: "His blood be on us...."

IV The Sign of Healing.

Between figs. 113^3 and 153^1 there is a great gap in the B.L. sketches. This gap includes the whole of the final chorus of the "Pentecost" movement, and the entire first scene of "The Sign of Healing" - "At the Beautiful Gate". The opening of "The Arrest" is also missing; but for the important scena "Eventide" (The Sun Goeth Down) we are more fortunate, as there are sketches in both the B.L. Ms. and Sketch-Book III pp. 46-77 passim.

From the recollections of Dorabella 1) we can gain some impression of the stress that Elgar was under while composing this movement of the work. Although none of the sketches that are available at present shows anything of Elgar's metamorphosis of the Hebrew melodies 2), it is nevertheless possible to see from the B.L. material how he evolved the three main climaxes of the movement. These are at 156^2-157^1, 159^1-161^1 and 163^1-164^1.

Ex.42a (156^2-157^1 f.157) This shows the way that the solo line was forged from the exultant sequential climax of "Christ's Glory" theme.

Ex.42b (157^2-161^1 ff.92-3) In the move towards the second climax featuring the "Beatitudes" theme at 161, Elgar first decided to continue the forward thrust of the music in regular short note lengths (f.95). The revision shows that by rethinking the whole phrase in a freer quasi recit. style he was able to sustain an even greater level of tension.

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1) op. cit. p.69.

2) Pauer, op. cit. p.8 Hamabdil, p.29. Al Elleh.

Ex.42c (159^1-162^5 ff.93v.-95). The setting of the phrase: "The Gospel of the Kingdom shall be preached in the whole world" was at first only eight bars in length (f.94), as compared to the twelve bars of the final version. The "queenly delivery" of these words 1) was achieved only after Elgar had rhythmically and dynamically drawn the utmost power and sonority from both the words and the music. The opening of the phrase at 159^1 was transposed down a tone to E♭ minor from the F minor of f.94. As a result of this the E♭ major cadence at 161^1 gained in its dramatic impact through the contrast of the minor and major modes of the same key. The first sketch on f.94 also shows a more limited use of the "Gospel" and "Preachers" themes; these were extended on f.93v. through an upward rising sequence on the "Preachers" theme. F.95 shows that Elgar made some most telling alterations to the vocal line. At 161^4 and 162^2 he changed to the upper octave for the two settings of the word "patience" above the "Christ Man of Sorrows" theme.

Unused Material.

The second part of what is now The Kingdom was to have dealt with St. Paul's ministry at Antioch. Most of the libretto for this is preserved on ff.29-40 of Add. 47906, but comparatively little of the music has so far been recovered. There was to have been an "Antioch" theme (Ex.43); this exists in two versions in Sketch-Book II pp.25 and 27. The first version is marked "Violin Concerto", but the second is headed: "Antioch" is a trumpet fanfare over a pedal bass. Elgar planned to re-use other themes for this scene, including Mary Magdalene's "Dance" theme (Ex.10b) and the Storm music from The Apostles (Sketch-Book II p.45).

Sketch-Book II p.59 contains another unused theme referred to in Add. 47905B f.213 as being for "St. John in Samaria". It is unfortunate that Elgar did not channel this warm and expansive idea into another work. (Ex.44)

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1) Young, op. cit. p.325.

The Third Oratorio (B.L. Add. Ms. 47906).

Only nine folios of this Ms. contain music sketches, but they can be supplemented from the Third Symphony material (B.L. Add. Ms. 57993) and Sketch-Book II. Folios 1 and 2 show that the work was to have opened with a sparse two-part theme representing "Judgement". (Ex.45) Beneath this theme on f.1 is a reminder that the "Shofar" motif from The Apostles would return as the "Last Trumpet" at the Apocalypse. On p.48 of Sketch-Book II the "Judgement" theme is scored for strings in a double two-part texture. A deleted note in this version suggests that it was considered for the overture: Cockaigne No. II: "City of Dreadful Night". This source also contains some projected developments of this theme, (Ex.45a) but whether they were for the overture or the Oratorio is not clear. The "Antichrist" motif is sketched in pencil on f.6 (Ex.46).

A more extended sketch on f.5 (Ex.47) cannot be immediately associated with any specific biblical context. There are two slender clues however: the word 'Come' set for divided men's voices, followed two bars later by an orchestral memo indicating a thunderous tremolo for Gran Cassa and Contrabasses. These clues suggest that Elgar intended this music for his setting of the opening of "The Book with Seven Seals" in Revelation 6.1.

> "And I saw when the Lamb opened one of the seals and I heard as it were the noise of thunder one of the four beasts saying, Come and see".

On ff.7 and 8 is part of a chorus to words from Revelation 7.12 (Ex.48): There are three versions of this passage. The first is for unaccompanied choir, the second indicates that the "Alleluia" theme from The Apostles was to have been recalled, and the third outlines a grandiose setting with full orchestral accompaniment. The remaining material for the Third Oratorio is discussed in relation to the Third Symphony in Chapter VIII.

CHAPTER VII.

Symphony No. 2 in E♭ (Op. 63).

The main sources of sketches for Elgar's Second Symphony are the two Stuart-Wortley volumes in the care of the Elgar Birthplace Trust. Each is bound in black calf-skin, and measures 26 by 31.5 cm. They are entitled as follows, firstly, (S-W |B):

"Original Manuscript Sketches | for | Symphony No. 2 | by | Sir Edward Elgar |·⁝·| Short Score | As given by him to Mrs Charles Stuart-Wortley | March 1911| ✦ |, Bequeathed by her to the Elgar Birthplace | Broadheath, Worcester | 1936."

and secondly, (S-W |A):

"Original Manuscript Sketches | for Symphony No. 2 | by Sir Edward Elgar |·⁝·| Extra sheets, and sheets of rejected composition not sent to Mrs Charles Stuart-Wortley, but found after Sir Edward Elgar's death, by his daughter, Mrs El ar-Blake, who gave them to Mrs Stuart | Wortley's daughter Clare to preserve with the short-score Ms. already in her possession November, 1938."

Elgar's close relationship with Lady Alice Stuart of Wortley (1862-1936), alias "Windflower", has been delicately elucidated by Michael Kennedy 1), and latterly by Professor Brian Trowell in a broadcast talk on the Violin Concerto during December 1973. From this it appears that during the period 1909-1911 Alice Stuart-Wortley was a great influence on Elgar in both the Second Symphony and The Music Makers as well as the Violin Concerto.

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1) Michael Kennedy, A Portrait of Elgar (London, 1968), p. 129 et seq.

Attached to one of the fly-leaves of the first volume is a letter sent by Elgar to Alice Stuart-Wortley with the last consignment of sketches:

"Plâs Gwyn | Hereford | March 24th 1911 |

Dear Windflower,

This is the last! I sail tomorrow as arranged. I have asked Alice to send you (~, only a loan!) the sketches of the (your) symphony they may amuse you."

This implicit suggestion that the symphony was dedicated to Windflower is a significant illustration of the dichotomy which existed between the private and public aspects of Elgar's music; the "official dedication" as printed in the full score reads: "Dedicated to the Memory of | His late Majesty | King Edward VII. This Symphony, designed early in 1910 to be a loyal tribute bears its present dedication, with the gracious approval of His Majesty the King. | March 16th 1911."

The symphony was intended to be seen outwardly as the "loyal tribute" of a subject to his deceased monarch, inwardly as the chivalrous adoration of a beautiful woman by a sensitive artist. After Alice Stuart-Wortley's death in 1936 her daughter Clare had the sketches bound before passing them to the Broadheath Museum in accordance with her mother's wi hes. Following the title page of the first volume, are four type-written folios of "Explanatory Notes by Clare Stuart-Wortley", which consist mainly of extracts from the letters sent by Edward and Alice Elgar to her mother during the period 1909-1911.

This correspondence explains the significance of the place-names "Careggi Tintagel" on the final folio of the short score (S-W | B f.187), although the printed score is marked "Venice Tintagel". Clare Stuart-Wortley sug ests that it was at these places that some of the music which was later to form part of the Symphony was first composed. This is admirably borne out by the first sketch of one of the first subject thems heard at fig. 5 of the opening movement.

It forms the first folio of the short score (S-W B), and is headed "Careggi Allegro". Writing to Alice Stuart-Wortley from Careggi on May 4th 1909 Lady Elgar described an environment appropriate to this fragment:

"we have had glorious weather, the world bathed in sunshine, the air scented with flowers and resounding with nightingales....I trust you will hear E's impressions, tonally, some day, some days we hear them already".

The following year Elgar was on a motoring tour of the West Country with Frank Schuster, and took the opportunity to visit the Stuart-Wortleys during their spring holiday at Tintagel. On the day he arrived (April 3rd), the diary of Charles Stuart-Wortley recorded: "Break-up of fine weather....N.E. wind with squalls of rain and hail". Clare's notes go on to describe how the turbulent sea and the austere yet lyrical beauty of the area made a deep impression on Elgar. It is not possible to assign a specific part of the Symphony to Elgar's impressions of Tintagel, but there is a curious yet coincidental similarity between part of the development section of the first movement at fig.28 (which E. called the "ghost" episode) and the haunting 'cello melody of Bax's Tintagel (1917). It is almost as if the Romantic imaginations of both composers were stirred by the distant Arthurian legends of the "castle crowned cliffs of Tintagel".

Clare Stuart-Wortley's "explanatory notes" conclude with extracts from letters received by her mother from the Elgars when the Symphony was being composed during the period December 1910 to May 1911. It is interesting to note that she took care to explain away the phrase "your Symphony" in the letter from Elgar to her mother as "friendly banter", alludin to the fact that it was Mrs. Wortley, who after much persuasion induced Sir Edward and their mutual friend Mr. Schuster to visit Tintagel, saying that if only Sir Edward once saw it he would write something wonderful.

Sir Edward, highly amused, used to say that she would have to be responsible for anything, however dreaful, that he might compose as a result of the visit.

Both of the Stuart-Wortley volumes of sketches have been recently foliated, and the volume entitled, "Original Manuscript Sketches....." has been designated S-W A, and the other "Original Manuscript Sketches.....Short Score" S-W B.

There are several other subsidiary sources of sk tches for Elgar's Second Symphony. These include a single folio of rejected Violin Concerto material which Elgar sent to Alice Stuart-Wortley; this was given to the Elgar Birthplace Trust by her daughter in 1936; then there are two of the eight oblong sketch-books given to Elgar by A.J.Jaeger in 1902; and some fragments in the possession of the Athenaeum Club.

This last-mentioned source also contains a record of some remarks that Elgar made to Charles Sanford Terry on the way in which he composed, during his stays at Plâs Gwyn in October 1910 and January 1911:

"In every movement its form and above all its climax were clearly in his mind. Indeed, as he has often told me, it is the climax which he invariably settles first. But withal there is a great mass of fluctuating material which might fit into the work as it developed in his mind to finality - for it had been created in the same "oven" which had cast them all."1) Although Elgar's remarks on the way he composed sometimes verged on the facetious, this account reads quite convincingly. Finally, his two "Italian" sketch-books (Nos. IX and X) contain two important themes for the Larghetto.

I. Allegro vivace e nobilmente.

The very opening of the work is remarkable for the sheer force of energy and intensity, that is imparted by the tumbling succession of short compressed phrases and tense syncopation.

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1) Diana McVeagh, Edward Elgar, his life and music, (London,1955), p. 202.

In a letter to Alfred Littleton, dated 13th April 1911, for use in the programme-note at the first performance, Elgar summed up part of this movement as follows:

"The early part of the first movement consists of an assemblage of themes. I wish the theme at [11] to be considered (& labelled) the second principal theme..... Please note the new "atmosphere" at [27] (suggested at [24]) with the added Cello solo at [28] - remote & drawing someone else out of the everyday world; note the feminine voice of the oboe, answer or joining in, two bars before [30] - real (remote) peace; note at [33] the atmosphere, broken in upon & the dream "shattered" by the inevitable march of the Trombones & Tuba pp." 1)

Ex.1 compares f.1 of S-W | A with the short score fair copy of S-W | B f.5. From this comparison it appears that the F♯-G appoggiatura on the final beat of bar 2 came to assume a prominent place in the opening phrase only after the syncopation had become more important. Elgar added this pencilled emendation at the same time as he added the syncopated horn parts.

At the foot of f.1 of S-W | A, following bars 7 and 8, are three rejected bars, which appear to lead to some further development of the opening phrase on the next folio. The direction suggests that they were to have been inserted between bars 5 and 6, but they were crossed out with the remark: "later - save this"; yet the passage cannot be directly related to any other part of the score, save perhaps the duplet rhythm at 2^4 and 6^4. There appear to be two reasons for the suppression of this passage at the opening of the Symphony: first, an early diversion into A major might have upset the tonality; second, too much use of the first phrase would have detracted from the momentum created by such a profusion of ideas.

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1) From Dr. Jerrold Northrop Moore's transcriptions of Elgar's correspondence with Novello's.

The passage which follows the second subject at fig.13 gives an example of the interchange of material between movements mentioned by Sanford Terry.

From Ex.2 (S-W | A. f.8) it appears that Elgar first tried what later became the second theme of the Rondo, which he then replaced with the "Careggi" theme from fig.5ff. Two question-marks show that Elgar was unsure of the last idea. There are two clear reasons why it was not adopted. First, a return to the tonic key would contradict the basic tonic-dominant contrast between the first and second subject groups, and second, Elgar had already worked the "Careggi" theme to a climax between figs. 5 and 7.

The eerie E major passage between figs. 28 and 30, which constitutes the first main episode of the development section, was begun in late November 1910 at the same time as the opening of the movement. The initial sketches are on ff. 12-13 of S-W | A (dated 27 November 1910), and are among the most remarkable of Elgar's sketches for the insight that they give into his working methods. At the foot of f.13 (Ex.5) is the note in Elgar's hand: "1st sketch of Symphony No.2 Ghost". It was originally in E♭ major, and consists of a downward sequential extension of the opening theme of the work, which is still in its unrevised version.

If Ex.3 is related to fig. 28ff. in the score, only alternate bars, i.e. 28^2, 28^4 and 28^6 are present. Of the intervening bars, 28^3, 28^5, etc. and the haunting 'cello countermelody there is no trace.

Elgar appears to have worked in earnest on this passage again on January 14th 1911, and the sequence of events can be reconstructed from Ex.3, where arrows indicate the insertion of bars $28^{'3}$ and 28^5. These bars stem from S-W | A f.12 (Ex.4), where the first bar of the opening theme with a tentative question mark gives a clear indication of Elgar's desire to interleave alternate bars of Examples 3 and 4.

The actual fusion of these two sequences occurs on S-W | B f.22 (Ex.5); but above the second bar is a fragment from fig. 27[1] and it is reasonable to suppose that Elgar had this theme in mind for another episode constructed on a similar interleaving principle. Elgar made a further copy of this passage (S-W | B f.23), in which the significant details of orchestration were added, namely, the flute and viola semiquaver thirds at 28[2], and at 29[3] a note for the soft brass chords to be "senza timpani". This folio (Ex.6) also reveals another of Elgar's thoughts on the development of this material, with the comment at 28[4]: "invert this and semiquavers". This idea was eventually abandoned, but it seems to have affected the haunting 'cello countermelody: the arpeggio phrase marked "x" in Ex.6 is clearly derived from the main theme.

The brilliant concluding cadence of the first movement caused Elgar some trouble. He discarded no less than three attempts at it before making up his mind. The first of them (Ex.7) is an example of what Elgar would dismiss as "an English commonplace....white and evading everything" 1) ~four bars quite adequate in themselves, but hardly complementing the intense climax of the second subject that precedes them.

The second abandoned final cadence (Ex.8) (part of a brief pencil sketch on S-W | B f.44v) shows that Elgar tried to extend the coda after the climax of the second subject at fig.59, recalling the poignant theme of fig.31[1], and the "Spirit of Delight" motif from the first subject. These fleeting allusions were subsequently extended to cover figs.61-66. Ex.9 gives the third discarded conclusion to the movement (S-W | A f.18); when we collate this with the two subsequent revisions (S-W | B ff.47-48) we can see Elgar's attempts to extract the fullest intensity of expression from the "Spirit of Delight" motif.

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1) Edward Elgar, A Future for English Music and other Essays, ed. Percy M. Young, (London,1968), p. 49.

He augments it and diminishes it with wide-ranging dynamic contrasts. Even after this, the thrilling run of horn and woodwind chromatic thirds, which round off the final chord, only materialised after the tucket-like rhythm had been set aside for use at the end of the third movement.

II. Larghetto.

Elgar completed the first movement at the end of January 1911, and began assembling the slow movement soon afterwards; several of the fair copy folios bear the date "Jan 30th 1911". The important themes from this movement can be traced to much earlier sketch-book sources; these are the introductory material which exists in a G major version on f. 21v of Sketch-Book VIII (1906); and the main theme (67^{1}) plus the incipit of its re-scored return (79^{1}) are on f. 35 of Sketch-Book X. F.45 of Sketch-Book IX has a D major version of the theme at 71^{1}, while the second thematic group (74^{1}-76^{1}) is on ff.47v-48 of Sketch-Book II, which was begun on November 14 1901.

The introductory bars of the Larghetto (66^{5-11}), were originally marked Adagio; they have a curiously subtle phrase-structure : 3+3+1 : this provides a definite contrast to the more regular 4+4 of the main theme (67^{1-8} ff.). This carefully balanced introduction was put into its final form only after much deliberation, which entailed the removal of one bar between 66^{9} and 66^{10}, and the suppression of six bars of sequential rumination over a tonic pedal between 66^{11} and 67^{1}. Ex.10 traces the evolution of this material from the sketch-book fragments through to the later stages of development for the Symphony. The sketch-book fragments show that Elgar was indulging in sequences of gently rolling triads in contrary motion; some of the clashes suggest the harmonies of Vaughan Williams. It is interesting to note that some of these dissonances were too piquant for Elgar's harmonic palate; on S-W | B f.49 there are two instances of emendations made with the aim of softening them.

Another alteration which has had an immensely telling effect was Elgar's decision to bring the upper strings in on the third rather than the second beat of the first bar; this provides a greater feeling of rhythmic flexibility and contrast with the repeat of this phrase at the beginning of bar four, where it begins on the second beat. This contrasting of entries serves to create a greater degree of unease in addition to the unsettled effect of the asymmetrical phrase-structure of the passage. Ex.10a compares the first version of 71[1] with the delicately poised counterpoint of its revision. Notice how the countermelodies were developed so as to transform the four-square harmonic momentum of the original.

A second passage of this movement underwent extensive development between its first appearance in a sketch-book and its final fruition ; this is almost certainly one of the passages that Elgar composed on the death of Alfred Rodewald 1) in November 1903. It appears in Sketch-Book II f.47v alongside some sketches for a second Cockaigne Overture, which was to have been sub-titled "City of dreadful night". (Ex.11) This theme began as an unadorned rising chromatic scale above three repetitions of a three-note bass motif; to this the strong inner countermelody in octaves was added later. Certain paleographical features suggest this: the inner melody was written by a harder and sharper pencil than the chromatic scale and its bass. In its first version this theme led to a climax featuring two themes quite alien to the Symphony but familiar from the Cockaigne Overture [No.1] "In London Town" of 1901. These are the lyrical second subject (x) ("lovers strolling in the park") and the aloof "Citizen" theme from the first subject group (y). It is not at all improbable that Elgar originally intended this material for the Cockaigne Overture No.2,which was to have featured music from the earlier overture.

1) Kennedy, op. cit. p.128.

In the Sketch-Book this theme is in E major, but when Elgar copied the first six bars on to what is now f.59 of S-W B for the Symphony on December 29th 1910, he added the note "begin in C" (Ex.12). This presumably refers to the key of the slow movement as a whole, since this particular passage begins in D at fig.74 of the final version (S-W | A f.23). Over the sixth bar of Ex.12 there is a question mark. This suggests that Elgar was uncertain of the climax that was to relieve the tension engendered by the rising chromatic sequence; and also that he wished to avoid the static effect of the sustained dominant 7th after so much harmonic movement. He was unsatisfied with merely re-arranging the quavers of the broken dominant 7th in Ex.13, and eventually achieved the momentum and tension he wanted by means of a chromatic appoggiatura in the first-time bar of Ex.14, and, in the case of the second-time bar, by a subtle reshaping of the dominant seventh. Much of the unease of this passage can be attributed to the recurring tritone interval in the bass (z) between each two-bar span of the ascending chromatic sequence, Even after the six triumphant bars of uncoloured F major between 76^{1-6} this interval returns again. Elgar described the Larghetto to Littleton thus:

"The second movement formed part of the original private scheme - before the death of King Edward - it is elegiac but has nothing to do with any funeral march & is a "reflection" suggested by the poem [forming the epitaph] .... At [79] the feminine voice laments over the broad manly 1st theme - and may not [87] be like a woman dropping a flower on a man's grave". 1)

III. Rondo. Presto.

S-W | A contains remarkably few sketches relating to the third movement (ff.33-36); and most of those in S-W | B (ff.69-103) are in pencilled short score. Few of these can be described as fair copies, but they give the impression of having been rushed off with great haste before being scored.

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1) Letter of April 13th 1911.

This clearly endorses what Lady Elgar wrote in her diary that this movement was scored "after 7 or 8 days unremitting exertion".[1] When we consider the length and intricacy of this movement, there are surprisingly few instances of reworking. Those that we do have, however, generally prove very revealing. This lack of "working sketches" is partly explained by the carefully prepared "Plan" that he drew up for this movement (S-W | B f.103). It follows a similar pattern as the "Plans" made for the final section of Part I of The Dream of Gerontius (B.L. Add. Ms. 47902 f.15), and the Adagio of the First Symphony (B.L. Add. Ms. 47907 A f.88). It is a kind of musico-literary precis.

This plan clearly outlines the form of the movement in its final version: three statements of the main Rondo theme, and the varying episodic material. It is a most clear illustration of the way in which the climaxes were sometimes to the fore of Elgar's mind as he planned his music. Several minor alterations to this "Plan" (Ex.15) are worth noting - the change from ff to pp at the "3rd entry of subject" (116^1): this provides wider scope for the carefully regulated crescendo to the "wild" climax at 122. In the case of the other two melodies, certain features were later to be re-cast. This process occurs rather rarely in Elgar's sketches, and it is significant that the two themes in question here (100^1ff. and 106^1ff.) were both "Windflower themes", rejected from the Violin Concerto. A sketch of the theme at cue 109 on S-W | B f.78, dated "6 Feb. 1911" is actually marked "Windflower".

He described these themes to Alice Stuart-Wortley in a letter of February 16th 1911:

"I have just put the last note to the IIIrd movement and very wild and headstrong it is with soothing pastoral strains in between and brilliant." [sic]

In his note to Alfred Littleton of April 13th 1911 Elgar revealed the genesis of the opening bars of the movement:

1) By courtesy of Dr. Jerrold Northrop Moore.

"The Rondo was sketched in the Piazza of S. Mark, Venice [May - June 1901]. I took down the rhythm of the opening bars from some itinerant musicians who seemed to take a grave satisfaction in the broken accent of the first four bars."

The main theme of the Rondo has close ties with The Music Makers, a work that has frequently been disparaged because of the large amount of self-quotation it contains. In fact The Music Makers was in gestation from 1903 until 1912 1), so its composition was contemporary with the two Symphonies and the Violin Concerto. The self-quotation familiar to us in The Music Makers is not unique in Elgar's music, and study of his sketches shows that it was far from unusual. Another example occurs in The Kingdom at the words: "Your old men shall dream dreams." (fig.97) Elgar considered using the Angel's farewell" theme from The Dream of Gerontius; and in The Music Makers part of the slow movement of the Cello Concerto is actually suggested at the words: "The land to which they are going." (fig.50) The close relationship between the Second Symphony and The Music Makers is evident from one of the sketches for the Ode (B.L. Add. Ms.47906 f.76) It contains a one-bar pencil incipit, which was first rubber-stamped "SYMPHONY 2-3", but later altered to"The Music Makers". The main theme of the Rondo offers a similar case, which is also a remarkable example of transformation.
A distinctive feature of this theme is the chromatically rising bass in parallel root position triads: C-D-E♭-E and F. This closely parallels the music at fig.100 of The Music Makers at the words: "Yea, in spite of a dreamer, a dreamer who slumbers...." Ex.16 collates this passage from The Music Makers with an early sketch of the Rondo theme (S-W | A f.36), in which the first stage of textural transformation is under-way; the sprightly melodic semiquaver thirds are superimposed in pencil on this expressive harmonic sequence, still full of suspensions.

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1) Kennedy, op. cit. p.211.

The third theme of this movement was transformed from a rejected Violin Concerto melody (Ex.17). There are two Violin Concerto versions of this theme (S-W | B ff.101 and 94), which were drawn into the material for the Symphony on 30th December 1910. Elgar recomposed this theme for the Rondo by re-barring it, firstly into $\frac{2}{4}$ and then into $\frac{3}{8}$; he added the unifying semiquaver rhythm, to enliven the otherwise static bass, at the scoring stage. This theme was drafted into the Symphony after being rejected from the Concerto, so it is remarkable that it shares a similar bass of consecutive ascending triads with the main theme of the Rondo. Viewed in a wider context this is less surprising, since an ascending scalic bass was one of Elgar's favourite patterns; and it was a notable feature of the Enigma Variations. Now the theme of these, and several of the variations are known to have begun as piano extemporisations. 1) Since an ascending scalic bass is among the most time-honoured patterns for organ extemporisations, and bearing in mind that Elgar was an organist, it is reasonable to suggest that Exx.16 and 17 also began as keyboard extemporisations.

The third theme of the Rondo (fig.106) was selected for the Symphony on 29th December 1910. It gives a rare instance of Elgar altering the melodic contour of a theme, as well as rethinking its rhythmic notation. The two versions of this theme are compared in Ex.18: the melodic revision reverses the order of the F♯ and G, giving the more poignant tritone drop from F♯ to C. This pattern becomes the important growth-point in the passage leading to the climax of the movement, where Elgar introduces the "ghost-theme" from the first movement.

This passage was not originally designed to serve as the climax of the third movement (fig.118); it was to have served as a climax in the coda of the first movement between figs 62 and 64. This is suggested by the deleted rehearsal and page numbers (S-W | B f.84).

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1) McVeagh, op. cit. p.25.

A deleted "4" suggests that Elgar considered this passage for the finale also, although it is not possible to ascertain exactly where it was to have occurred.

IV. Moderato e maestoso.

In spite of the serene conclusion, the finale of this Symphony is arguably its least satisfactory movement. For all the orchestral virtuosity of its development section (fig. 145ff.), and its contrapuntal ingenuity, the music is comparatively static; it is characterised by "fidgety and nervous embellishments", and culminates in "a weak passage of marking time". 1) In view of this it is not surprising to discover from the sketches that most of the material for this movement dates from Elgar's stay at Alassio during the winter of 1903-4; only one theme of significance is contemporary with the main period of composition of the Symphony.

The first subject was improvised to Rosa Burley at Alassio: "it did not strike me as being particularly good, a two-bar phrase that was repeated sequentially ad nauseam."

After attending the first performance of the Symphony she recalled that: "The moment the orchestra began the last movement I found that my mind had been whisked back to the holiday at Alassio over seven years earlier, to the memory of twelve men delivering a small piano at the Villa San Giovanni, and of Edward's sitting down and playing the first tune that came into his head. It was the same tune that the orchestra were now embroidering." 2) He described this movement to Alfred Littleton as follows:

"The last movement speaks for itself I think: a broad or sonorous rolling movement throughout - in an elevated mood." 3)

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1) Kennedy, op. cit. p.207.

2) Rosa Burley and Frank C. Carruthers, Edward Elgar, a record of friendship (London, 1972), p.168.

3) Letter of April 13th 1911.

The second theme of this movement, which serves as the basis of the transition passage, also dates from 1903. We can tell this because there are two copies of it in Sketch-Book II (ff.46v.-47v.). The first is a pencil draft in A♭, and the second an ink fair copy in E♭. The former may have originally been intended for the finale of the First Symphony since it bear the exclamation: "Hans himself!" - referring to Hans Richter to whom that work is dedicated.

Another fragment from this movement, which had its roots in sketches made at Alassio in 1903 can be traced to f.8 of Sketch-Book II, which contains the "Alassio" theme from the concert overture In the South. Ex.19 compares the Alassio theme with the first sketch for part of the development section of the finale of the Symphony (fig. 155ff.), which has yet another theme from In the South appended to it - the "Moglio" theme.

In a conversation with Sir John Barbirolli in August 1933 (later recounted by Barbirolli for Michael Kennedy), Elgar identified the first entry of this "Alassio" theme in the cellos at fig. 150 as the genesis of the whole movement.

It is a remarkable coincidence that both the Rondo and Finale movements of this Symphony have significant episodes in B minor - the key of the Violin Concerto. This is by no means an unusual key relationship for a Romantic composer, since B minor bears a Neapolitan relationship to the dominant of E♭; but the B minor episode of the Rondo (fig.109ff.) is a "windflower" theme not used in the Violin Concerto, and that of the Finale (fig.152ff.) in its first sketch (S-W | A f.40) is labelled "Braut's bit". "Braut" might of course have referred to Lady Elgar, but we have an earlier case of Elgar's use of the word "Braut" in relation to one of his lady friends, when he wrote to Dr. Buck in 1882 about his association with a girl from Leipzig:

"The vacation at Leipzig begins shortly; my "Braut" arrives here on Thursday next, remaining till the first week of September...." 1) Thus it is not at all improbable that this theme too had some feminine connotation.

Finally, to the coda of the work: here, on one of the two abandoned sketches, the date "26 November 1910" (S-W B f.131) again suggests that they had been drawn from an earlier movement based on the same material. Neither of them could combine appropriately with the elegiac bars of the final version, since each attempts to convey a sense of elated optimism quite out of keeping with the restful mood that Elgar finally decided on. (Ex.20)

Whilst composing this symphony, Elgar explained to Sanford Terry that it was to be "a frank expression of music bubbling from the spring within him", but this spring gushed and dwindled as various emotional stimuli fed it - the death of a close friend, a memorable winter holiday in Italy, the friendship of a beautiful woman, and some lines of Shelley, with which he was able to identify his own restless spirit, his love of nature, and a nostalgic longing for past happiness,

"Rarely, rarely, comest thou,
Spirit of Delight!
Wherefore hast thou left me now
Many a day and night?
Many a weary night and day
'Tis since thou, art fled away.

I love all that thou lovest,
Spirit of Delight!
The fresh earth in new leaves dressed,
And the starry night,
Autumn evening, and the morn,
When the golden mists are born.

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1) Percy M. Young, Letters of Edward Elgar. (London, 19 6) p.8.

I love snow, and all the forms
  Of the radiant frost;
I love waves and winds and storms,
  Everything almost,
Which is nature's, and may be
Untainted by man's misery."

Elgar explained this epigraph from Shelley to Alfred Littleton thus: "To get near the mood of the Symphony the whole of Shelley's poem may be read, but the music does not illustrate the whole of the poem, neither does the poem entirely elucidate the music. The germ of the work is in the opening bars - these in a modified form are heard for the last time in the closing bars of the last movement.... The spirit of the whole work is intended to be high and pure joy; there are introspective passages of sadness, but the whole of the sorrow is smoothed out & ennobled in the last movement, which ends in a calm & "I hope & intend" elevated mood." 2)

2) Letter of April 13th 1911.

CHAPTER VIII.

Symphony No. 3 in C minor.

Background and Chronology.

The first mention of Elgar's Third Symphony is in a letter to him from George Bernard Shaw dated January 7th 1932: "Why don't you make the B.B.C. order a new symphony? It can afford it." 1) Shaw badgered Elgar again on June 29th in a post-card ostensibly concerned with the proofs of the Severn Suite: "Why not a Financial Symphony? Allegro: Impending Disaster. Lento mesto: Stony Broke. Scherzo: Light Heart and Empty Pocket. Allegro con brio: Clouds Clearing." 2)

The following day Elgar cunningly sent Shaw's post-card, with a covering letter, to Frederick Gaisberg of the Gramophone Company:

"....perhaps H.M.V. would like to commission (say £5,000) for such a Symphony as G.B.S. suggests."

It is likely that both the card and letter then came to the notice of Sir Landon Ronald, who later negotiated terms for a B.B.C. commission with Sir John Reith. Meanwhile rumours were afoot that Elgar had "practically completed a third symphony". Walter Legge, editor of H.M.V.'s magazine The Voice wrote to Elgar about it on August 4th. Elgar replied: "....there is nothing to say about the mythical symphony for some time, - probably a long time, possibly no time - never." At that year's Worcester Festival Elgar curtly dismissed any questions about the symphony - "even if it were completed, no one wanted his music now". 3) In spite of rumours and denials, however, his thoughts were now engaged, and by November 11th, Elgar wrote to Shaw telling him of Ronald's successful negotiations with the B.B.C.

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1) Percy M. Young - Letters of Edward Elgar, (Bles, London, 1956) p. 333ff. 2) Jerrold Northrop Moore - Elgar on Record, The Composer and the Gramophone, (Oxford University Press, London, 1974) p. 171. 3) Moore, op. cit. pp. 180-1.

".....Landon Ronald has unfolded to-day the wonderful plan which you invented - I am overwhelmed by the loftiness of the idea and can only say thank you at this moment....." 1)

In December the B.B.C. gave three concerts in honour of Elgar's seventy-fifth birthday. At the end of the festival it was announced that a new symphony had been commissioned for £1,000. When he heard this news Gaisberg promptly offered to record the new work with the B.B.C. Orchestra, as he thought that the symphony was nearing completion. 2)

Elgar did not begin work on his Third Symphony until early in 1933, after buying a new upright piano, and a fresh supply of Italian manuscript paper. The première was to be in the following autumn. According to Reed, 3) Elgar worked at the Symphony "intermittently all the year". On June 29th Gaisberg wrote to him again about a recording of the new work, after hearing from Reed that he was "still hard at work on the No. 3". 4)

Gaisberg's account of a meeting with the composer on August 17th suggests that Elgar was in one of his flamboyant moods, and not beyond telling a few fibs:

"Elgar joyfully announced that his Third Symphony was practically complete, a Piano Concerto was nearly finished, and that he was half way through an opera. 5) I really think that vanity kept him going." After this meeting, Gaisberg began making arrangements to record the Symphony before the first performance. The following day, Elgar wrote to him more truthfully:

"My dear Fred, I saw Dr. Adrian Boult last night and passed on your suggestion about recording the incipient Sym. III - he seemed delighted at the idea and we shall hear more of it - whether you will ever hear more of Sym. III or E.E. remains to be seen....." 6)

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1) Young, op. cit. p.240. 2) Moore, op. cit. p.186. 3) William H. Reed, Elgar As I Knew Him (Gollancz, London, 1973) p.109. 4) Moore, op. cit. p.206. 5) The Spanish Lady. 6) Moore, op. cit. p.210.

Gaisberg stayed with Elgar at Marl Bank later that month. At tea on August 27th Elgar was in fine form and played some of the Symphony. Gaisberg recorded in his diary some impressions of the work. Of the opening he wrote: "....a great broad burst animato gradually resolving into a fine broad melody for strings. This is fine. 2nd movement is slow and tender in true Elgar form. The 3rd movement is an ingenious Scherzo well designed: a delicate, feathery short section of 32nds [in fact 16th notes] contrasted with a moderate sober section. [The] 4th movement is a spirited tempo with full resources, developed at some length." 1)

[Gaisberg describes the two middle movements in the reverse order to that of the 4s. sources.]

He continued: - "The work is complete as far as structure and design, and scoring is well advanced [this again was far from the truth.]. In his own mind he is enthusiastically satisfied with it and says it is his best work. He pretends he does not want to complete it and surrender his baby. His secretary, Miss Clifford, says he has not done much recently on the Sym. and seems to prefer to work on his opera. I think he misses the inspiration and driving force of Lady Elgar. Some sympathetic person should take him in hand and drive him on. Some exciter is needed to inflame him. He complains of the drudgery of scoring...."

After the 1933 Three Choirs Festival Elgar's health deteriorated still further. On November 10th he was visited by Landon Ronald who learned something approaching the truth about the Third Symphony as it now appears in the sketches.

"As for the Third Sym. it was far from ready, and no one could help in the matter, only the first movement was fairly completed and scored. The rest was sketched out." 2)

On November 20th Elgar collapsed, but he recovered enough to dictate a letter to Shaw on December 6th:

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1) Moore, op. cit. p.213.

2) Gaisberg's diary - Moore, op. cit. p.213

"It was good of you to speak to Sir John Reith about the Symphony. The very pleasant arrangement made by you in the goodness of your heart for my peace of mind and betterment last year was turning out to be my greatest worry and disappointment. At present I can only wait and see and hope for the best, but I am low in mind." 1) Elgar did not recover enough to continue work on the Symphony, although he wrote to Ernest Newman about the material of the slow movement at the end of December.

To understand fully why Elgar did not complete the Symphony, apart from the reason of his failing health, we need to take into account the extent and quality of his creativity during the last years of his life. The creative peak of Elgar's output is bounded by the years 1898 and 1919, beginning with Caractacus and the Variations, and ending with the Cello Concerto and Chamber Music.

Between 1919 and 1933 there were no large-scale compositions, and his activities are best represented by the transcriptions of Bach's Fantasia and Fugue in C minor (S.537) and the Overture to Handel's Second Chandos Anthem (1921); the incidental music to Binyon's King Arthur (1923), and the Severn and Nursery Suites of 1930 and 1931. Both of these Suites stemmed from the resuscitation of earlier sketches, and as pièces d'occasion they served adequately. To compose a larger symphonic score by this method was to prove more risky.

Elgar's creative stagnation during his later years was described by W.H.Reed:

[April 1923 at Napleton Grange] "I tried very hard in these days to induce him to work at Part III of the Trilogy; but he did not show any enthusiasm....but he would nevertheless sit down at the piano and play a portion of it....He never could sustain the mood, however, and so no more of what he evidently had in his mind materialised on paper...."

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1) Young, op. cit. p.321.

"He apparently had it all planned, but could not face the drudgery of putting it on paper. The mainspring was broken somehow.... 1)

Ten years later Reed was to write in a similar vein about the Third Symphony 2):

"For I felt that he had worked out in his mind the greater part of the Symphony [a rash assumption]; but I feared very much that his bodily strength would never again stand the arduous strain of sitting hour after hour laboriously setting it down in black and white."

The Sketches.

After Elgar's death Reed was asked to collect together all that could be found of the music intended for the Symphony. With a few exceptions he tracked down most of the sketches and handed them to the B.B.C. They were eventually placed on loan to the British Museum, and have recently been incorporated into their permanent collection as B.L. Add. Ms. 56101 - a large rectangular volume of 132 folios bound in red calfskin.

The flyleaf of the Ms. records that: "The arrangement of this Ms., as it was when handed over to the British Museum, has been preserved in the foliation." Thus, the present foliation is the work of W.H.Reed, who divided the material into two sections:

1) ff.1-53. These contain what he considered to be coherent material. It can be related to each of the four movements of the Symphony. Generally, the music is written in inked short score, sometimes with the details of orchestration noted in. Some fragments of the 1st, 2nd and 4th movements were fully scored.

With the exception of ff.1, 2, 4, 5, 25, 34-37, and 42 all of the folios of this section are reproduced in the fourth part of Reed's Elgar AsI Knew Him.

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1) Reed, op. cit. p.74.

2) op. cit. p.112.

2) ff.54-132 are prefaced as : "Incoherent material discarded by W.H.Reed from the manuscript". In a study of Elgar's compositional methods, and for tracing the origins of much of the music intended for the Third Symphony, these "incoherent" folios are very important, since they are at the centre of a maze of concordances with the sketches of other works. These concordances listed below reveal that for the Third Symphony barely a quarter of the music was expressly composed:

The Last Judgement (originally The Apostles Part III) ca.1906 - B.L. Add. 47906 plus some fragments at Broadheath.
Callicles (setting of a poem by Matthew Arnold) 1913 - fragments at Broadheath.
King Arthur (incidental music to Lawrence Binyon's play) 1923 - B.L. Add. Mss. 58061 and 49974c.
Arden (a projected Opera) ca.1901 - B.L. Add. Ms. 49974c.
Piano Concerto (sketched sporadically between 1909 and 1933) - fragments at Broadheath and B.L.

First Movement.

Elgar intended the first movement to follow a more straight-forward Sonata Form pattern, reverting to the "old-fashioned repeats for the exposition" 1), and generally the whole work was to be "simpler in construction and design than his two previous Symphonies". 1) The whole of the exposition exists in an ink short score fair copy, but of the development and recapitulation there are only disconnected sketches. Nevertheless, Elgar had already begun scoring the exposition, with the opening of the first subject (ff.19 and 20) and the prima volta bars (ff.21-23) almost complete. Thus the eleven sheets of score paper of ff.71-81, which are empty but for a C minor key signature, were intended for the rest of the exposition. 2)

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1) Reed, op. cit. p.171.

2) Excepting f.73, which has an open key signature and is headed: "Scherzo".

The opening theme of the Symphony is a most fascinating case-study of Elgar's compositional processes; we have three versions in the Ms. - (Ex.1):

1.) f.122 shows the source of this theme to have been the Third Oratorio, since f.4 of B.L. Add. Ms. 47906 contains similar fragments and details of instrumentation. The first eight bars are built up of a two-bar sequential figure, which rises a major third at each repetition. Most striking are the parallel fifths. The e provide a clue as to which part of the Third Oratorio this material might have been destined since in The Apostles consecutive fifths are associated with the sinful past of Mary Magdalene, and in The Last Judgement the Anti-Christ theme (Add. 47906 f.6.) also features the interval of a fifth. (Ex.2) Thus, it is possible that the opening theme of the Symphony had distinctly evil associations in its Third Oratorio context. Once ear-marked for the Symphony, Elgar crossed out the first two bars of f.122, and in the bar he inserted the comment: "begin SYMPHONY". At the end of bar eight there is a note "to C [major] mf."

2.) f.4 carries the date "Feb. 7th 1933"; this may be taken as the date when work on copying the short score from f.122 began.

3.) f.12 begins the short score fair copy of the exposition, with the repeat bar added in red, and the new C major interpolation increased to fortissimo.

Reed expressed unease about the "tonal instability" of this opening. 1) This is not at all surprising when we see in f.122 how Elgar pounced on the unused oratorio fragment in mid-phrase. The C major-minor conflict of this first subject group has a Brahmsian flavour about it; with this in mind, it is interesting to recall that Elgar was a great admirer of Brahms' Symphony No.3 in F minor, at the opening of which there is a similar conflict of major and minor tonalities. 2)

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1) op. cit. p.173.

2) Edward Elgar: A future for English Music and other Lectures, edited by Percy M. Young (Dobson, London, 1968) p.96.

From the various versions of the transition theme on ff.119, 87 and 13, each written on single-sided Ms. paper, it is evident that it was specially composed for the Symphony to approach the second subject, which was already prepared. Elgar's first thoughts are on f.87 (Ex.3) where, after the C major climax of the first subject group, he added a further two bars of C minor before moving to the transition material. Notice the revision of the bass in pencil, made to provide a contrast to the similar passage in bar 5 of f.12.

Exx. 4a and 4b trace the textual evolution of the transition material; this sequence, built up in characteristically Elgarian two-bar fragments, has its bass sketched in pencil, but in Ex.4b the revised version, a strong countermelody, has emerged.

As with the transition motif, it has not been possible to trace the first melody of the second subject group to any earlier Ms. source, and since the two copies of it on ff.94 and 15 are also both on the new single-sided Ms. paper, it seems likely that it was composed specially for the Symphony. The dotted rhythms and gently undulating contours of this melody are an appropriate tonal and aesthetic contrast to the rugged first subject.

The second theme of the second subject group (Ex.5) was added to f.96 as a paste-over, suggesting that it was taken from another source - f.129 reveals this to be so, since this theme occurs, with the note: K[in] Arthur, among a series of incipits (apparently intended for the development).

For the codetta at the end of the exposition, Elgar drew in another fragment from the Third Oratorio sketches; an idea which evidently fascinated him. It was to have been scored for muted violins, and in Ex.6 the version from the Third Oratorio sketches (Add. 47906 f.3) is collated with the five versions bound into the Third Symphony Ms.

Elgar was undecided about the phrasing and chromatic notation of this passage, and Reed recounts how he "had to play this ingenious passage countless times in every conceivable manner". 1)

The development section was left as a series of unconnected fragments. These reveal that the contrasting elements of the first and second subjects were to have been worked closely together. We can only be sure of the material that was intended to lead back into the recapitulation; but of the remainder, it is often difficult to determine whether or not certain of the fragments are for the development or for the coda. This is true in the case of f.86, an ink and pencil sketch with two paste-overs. These paste-overs are transcribed as Ex.7. This shows elements of the transition motif and the first subject combined together, and also a new and imposing theme scored for "4 Horns". The source of this new theme is from the music that was intended for Elgar's setting of Callicles. Ff.114 and 10 show it in its original context. Ex.8 gives a transcription of f.86 in its original form with the pencil sketches that are beneath the two paste-overs. These are legible if the light from a reading lamp is shone through the paper; they show that this sketch was originally for the conclusion of the movement and not the development.

Other supposed development fragments suggest that there was to have been extensive use of the transition motif; first as a broad sequence, (f.88 - Ex.9) and then leading to a climax that was to have introduced a wide ranging countermelody to some Third Oratorio material in E♭ minor. (ff.128 and 92). The transition motif is again in evidence on f.82, where it is the basis of an eight-bar sequence written in invertible counterpoint. This may have been intended to lead to the two pencil sketches of first subject material in F minor on f.85.

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1) op. cit. p.175.

The end of the development was clear in Elgar's mind as f.9 is headed: "leading to reprise", but there are two other copies of these bars on ff.128v. and 121. Of these, f.128v. shows that the source was again the Third Oratorio. This folio also contains some fragments of the codetta theme of Ex.6. The orchestration notes on f.128v. give some indication of the imaginative effects which might have emerged in the Third Oratorio-the dark sounds of 4 Bassoons in their lower register, with violas.

The few folios that belong to the recapitulation suggest that the second subject group would return in the tonic major. The short score version of this passage is on ff.7 and 8; on ff.24 and 26 it is fully scored. Reed gives facsimiles of these orchestrated folios as Exx.8a and 8b 1), but since he quotes them in the wrong order - f.26 preceding f.24 - he unfortunately took them to be "fragments from the development section". 2) Furthermore, the link used to the second subject was drawn from the unused conclusion of the original source of the first subject of f.123.

Ex.10 collates two versions of a passage from Callicles (ff.130 and 190). Folio 130, dated "1 AUG 1926", is a version on three staves for viola and a short-score orchestral accompaniment. At the end of this folio there is a pencil note: "SYM for Da Capo"; this was probably added at the same time as the fragment of the first subject. The comment: "near the end" on f.11 is ambiguous; although it features a development of the first and second subjects close together, it could just as easily have been intended for the end of the coda as for the end of the development section.

Second Movement

Elgar outlined to Reed that the Second Movement of the Symphony was to be "of light character with contrasts but not quick...." 3) The sketches show that Elgar considered two schemes for this movement; the first, a conventional Scherzo and Trio was rejected in favour of an Allegretto.

1) op.cit. pp.200-201. 2) op.cit. p.176. 3) op.cit. p.171.

Reed described this as "a slow-moving kind of Scherzo". 1) The music that Elgar had prepared for both of these versions was drawn from the three abandoned projects that he had resorted to for the First Movement, namely: King Arthur, Callicles, and The Last Judgement.

The opening theme of the Allegretto can be traced to the first pencil sketches for King Arthur on ff.3v.-4 of Add. 49974c, where it is headed: Banquet. It next appears among the main sketches for King Arthur (Add. 58061 f.26v.ff.) as the music that was to introduce Act 1 scene IV of the play. From this version Elgar made another copy for the Symphony (Add. 56101 f.28), retaining throughout the original key of A minor. Ex.11 gives a full collation of these sources, ending with the fair copy for the Symphony. (Add.56101 f.27) This has two introductory bars added.

This movement was to have been in Rondo form, with Ex.11 returning after each intermediate episode. The music for these episodes was copied as it stood from its earlier sources, without being transposed to fit the key of the movement.

There are three versions of the first episode in Add.56101, on ff.120, 100 and 33 (Ex.12b). F.33 is a fair copy of f.100 since they are both in D major, but f.120 (in E♭) was copied from a Callicles fragment at Broadheath. (Ex.12a) This episode is made up of three ideas,(a) bars 1-4,(b) bars 5-8, and (c) bar 9 to the end. These ideas had a rather varied career before becoming part of the Third Symphony. Ex.12a shows that as well as being considered for Callicles they were at various times intended for The Apostles III and the Allegro movement of an Organ Sonata in E♭. 2) Matters are complicated still further by ff.23v., 119, and 31 (Ex.12c) which outline the Callicles fragment from the Coda of the first movement (Ex.10) and then lead to the incipit of "c" from Ex.12a.

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1) op.cit. p.171. 2) Elgar began a fair copy of this in D major, also at Broadheath.

The melody intended for the second episode of the Allegretto (Ex.13) was copied on to f.30 from a single folio at Broadheath, the title of which has unfortunately been torn away. The remark "?Key" on f.30 again reflects Elgar's indecision over the tonal structure of this movement. The instances of figured bass in this sketch show how his essentially two-part textures continued to reflect his early self-tuition from Sabilla Novello's translation of Mozart's Succinct Thorough Bass. (Ch.1, p. 7)

This initial two-part thinking is evident again in the case of the third episode. This melody can be traced to ff.7v.-8 of Add. 49974c, which are headed Apostles III, where it began as a two-part texture. The two copies of this theme among the Symphony sketches on ff.125 and 32 of Add. 56101, show how Elgar progressively elaborated the texture by gradually filling in the harmonies, and adding counter-melodies in octaves. Ex.14 collates these three sketches; note the transition back to the main Rondo theme (Ex.11) at the end of f.32. This folio has a paste-over; beneath it is Elgar's first rejected attempt at this enharmonic transition from E♭ into A minor.

The fourth episode (Ex.15) was to have led to the concluding Coda of the movement. There are three copies of this in Add.56101. The first of these on f.35 is entitled "Napleton": this suggests that the theme dates from the period 1923-1927 when Elgar lived at Napleton Grange near Worcester. The compositions of this period include several part-songs. The deleted note: "S.A.T.B." at the beginning of f.35 suggests that this theme may originally have been intended for one of them. The second version was copied on to what is now f.28; the key of G major was retained, but ten concluding bars were added to recall the opening theme of the movement. These dissolve away into a whimsical and chromatic A minor cadence.

Like the third episode there is the comment "?Key" at the beginning of f.28; this probably led Elgar to copy a third version of this theme on f.101, transposed up to A major.

There are only a few extant fragments of music for the Scherzo and Trio scheme that Elgar first envisaged for this movement. A theme in C minor marked "Trio" is sketched on part of f.131 (Ex.16), and on f.116 there is a G major theme with the word "Scherzo" deleted. This coincided with Elgar's decision to rebar this theme in 4/4 time and try it for the first movement. This is signified by the figure I. Ex.17 shows that the history of this theme is not simple, since f.123v. of Add. 56101 gives a three-stave version headed: "Chorus Peace". This indicates that it was originally intended as part of the Third Oratorio. Note that the scoring for strings suggests a texture not unlike the opening of Part II of The Dream of Gerontius, with frequent crossings of parts and syncopation. This theme was not taken over directly from the Third Oratorio into the Third Symphony: since on the verso of a Broadheath fragment, headed Callicles and P[iano] F[orte] Concerto, there is another version where this pedal-based texture is extended by three bars. Once he had decided to use it in the Symphony, Elgar first considered it for the Scherzo, but when this movement was rejected in favour of the Allegretto the theme was drafted into the first movement sketches. (f.116) However, it failed to find a niche there, so it was transferred to the Adagio third movement.

Third Movement.

This has some of the most distinguished music of the whole Symphony, yet it was to remain the least developed of all the material that Elgar had prepared. Almost all of it can be directly related to the sketches for the Third Oratorio, and none of it was newly composed.

There are three main ideas, the first of which (Ex.18) is of considerable significance both biographically and musically.

It has also been the source of some misunderstanding. It first appears as the opening theme of the introduction to The Last Judgement. According to the libretto notes (bound with the musical sketches for the work in Add. 47906), this was to have begun with a representation of the strife at the coming of the Antichrist. 1)

In the sketches for the Third Symphony there are no less than four versions of this theme. The first two are on ff.55 and 52 (marked Adagio and Lento respectively) and are copied from f.2 of Add. 47906, and the third and fourth are on f.53 (Ex.19) This folio is a paraphrase of the movement, and shows how this theme was to be used for both the introduction and the coda. In the introduction, two statements (marked "full" and "Viola solo") provide a cadential approach to the second theme (Ex.20). In the Coda, the "Viola solo" version serves as a linking passage to the finale.

It is this last context, which has caused a certain amount of confusion, since Reed's account does not make it clear whether Elgar intended this theme to conclude either the Adagio or the whole Symphony.

"Then his last terrible illness began, and so there was no more writing or playing, until one day, not very long before he left us, he wrote in pencil as he lay in bed.....probably the very last notes he put on paper, and which he kept by him to show me on my next visit to his bedside. He would not say whether it was the end of the slow-movement Adagio, or the end of the Symphony. All he said (with tears streaming down his cheeks) was - "Billy, this is the end". 2)

This question can be answered on purely musical grounds, since it is unlikely that Elgar would have concluded an entire Symphony in C minor with a half-close on the dominant.

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1) Add. 47906 f.123 - "A third work beginning with the strife (Antichrist) ends with judgement and the Heavenly Kingdom". Ch. VII pp.157 and 178. 2) op. cit. p.179.

It is conceivable, however, that the Adagio would have ended on the dominant to provide a direct link to the fanfare opening of the finale (Ex.22). There is a precedent for this in the Cello Concerto, where the Adagio ends on the sub-dominant, and leads directly into the Finale. Furthermore, as long ago as 1935 Ernest Newman convincingly tackled the question in the first of two penetrating articles in The Sunday Times 1). Newman was a close confidant of Elgar during his last years, and in December 1933 he was sent copies of the sketches for two of the themes for the slow movement of the Symphony. (Exx.18 and 20) On December 28th Elgar wrote to Newman, saying: "I am glad you like the opening and close." 1)

Elgar's poignant remark, "this is the end", could be seen as his final musical recollection as he stood at death's door - the last recollection of a composer, who for much of his creative life had been given to associating themes with visual and mental images. In view of this it is possible to interpret Elgar's remark to Reed that Ex.18 represented his feelings as he realised that death was imminent, and in his mind this theme had now returned to its original place in the Introduction to The Last Judgement, with all its awesome implications. This is similar to the way in which Richard Strauss recalled the transfiguration theme from his tone-poem Tod und Verklärung at the conclusion of Im Abendrot from the Vier Letzte Gesänge.

The second idea intended for the Adagio also stems from the Third Oratorio, and it seems to have been intended as the main theme of the movement.

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1) The Sunday Times - September 22nd 1955.

Ex.20a-f collates four versions of this theme; one from the Third Oratorio sketches (Add.47906 f.3), and three from the Symphony sketches (Add. 56101 ff.109v., 102 and 40). In the letter to Ernest Newman of December 28th 1933 1), Elgar also explained the relationship between Exx 18 and 20, shedding light upon how the"mental imagery" of these two themes had been transmuted between the Third Oratorio and the Third Symphony.

"I send you my stately sorrow. Naturally the section which follows brings hope".

The section which follows (Ex.20a-f) refers to the main theme of the movement, and in one of the sketches there is the note: "Shofar". This suggests that in the Oratorio this theme was to have been associated with the Apocalypse (c.f. Ex.18, Add.47906 f.2)2); thus the transmutation might be expressed in this way:

	Third Oratorio		Third Symphony
Ex.18	Introduction - Antichrist.	~	Adagio - Sorrow.
	↓		↓
Ex.20	Christ's Second Coming.	~	Hope.

The extended collation of this theme gives considerable insight into the way Elgar's thoughts and textures grew.

Ex.20a (Add.47906 f.3) shows that motif "x", already familiar from the codetta at the close of the first movement of the Symphony (Ex. C), originated as the introduction to this theme in its apocalyptic Third Oratorio context.

Ex.20b (Add.56101 f.109v.) is a copy of Ex.20a with the main theme in ink and an emended introduction. Among the pencil additions, mainly concerned with details of orchestration and inner part-writing, are the two significant notes: Apoc[alypse], and Shofar (outlining the rising sixth of the main theme).

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1) The Sunday Times, October 27th 1935.

2) Revelation, Chapter 7.

Ex.20c (Add. 56101 f.132) shows that motifs "x, y, and z" were also at one stage considered for Elgar's unfinished Piano Concerto.

Ex.20d (Add. 56101 f.102) The top of this folio has unfortunately been partly torn away but from what remains it would appear that Elgar had added a further stave-line to this short-score copy of Ex.20b in order to expand his "shorthand" scoring notes. Motif y has a countermelody pencilled in on this extra stave.

Ex.20e (Add. 56101 f.56) gives a paraphrase of the way this theme was to have formed an important feature of the over-all tonal structure of the Adagio. The three incipits show that the key scheme was to have included statements in C minor, E minor and B♭ major.

Ex.20f (Add. 56101 ff.40 and 41) shows how the three main themes of this collation were related, in what was probably Elgar's short-score fair copy. The whole of Ex.20 is an example of the way Elgar evolved his textures by piecing together unrelated fragments, and also by gradually elaborating a simple idea through the addition of counter-themes.

The third theme for the Adagio (Ex.21) was also drawn from an earlier project. Apart from a version at Broadheath on prepared 3-stave manuscript paper (which suggests that it was intended for a vocal work) I have not yet been able to trace its original purpose with any certainty. There are five versions of this theme in the Third Symphony sketches (Add. 56101 ff.124v., 95, 39, 38, 37); four of them are in D major. They are a gradual elaboration of the original Broadheath sketch, which is also in this key. The fifth version is a transposition into E♭ made to match the C minor tonality of the movement.

Reed 1) saw this transposition in reverse - D major replacing E♭ - and was not aware of the gradual textural growth which took place throu h the five D major versions.

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1) op. cit. p.177.

The initial Broadheath sketch is a sparse melody-and-bass version, like Ex.20; this is gradually elaborated in each successive copy. Note, on f.124v. how the last three bars of the theme were revised in order to effect a link to the next important idea, perhaps one of the "cumulative crescendo" restatements of the second theme (Ex.20e).

The single melodic version of the third theme (Ex.21 f.37) was written for Reed to play on the violin 1); it was clearly a melody of deep emotional significance for Elgar, since Reed was exhorted to "tear his heart out" each time that they played it.

Reed's account of the order of events at the opening of the finale is contradicted by the paleographical evidence of Elgar's sketches. Reed suggests that the Fanfare (Ex.22, Add. 56101 ff.51, 52, and 55) was to have begun the movement, but then cites a conflicting note from the foot of f.51 where an arpeggio phrase is marked "begin". The signum at the end of this phrase leads back to the opening of the Fanfare, at the head of f.51. Thus the movement was to have begun with the arpeggio phrase (with antiphonal scoring for the 1st and 2nd violins), followed by the Fanfare, which in turn was to have led to the first main theme in C minor (Ex.23). The way in which the Fanfare begins in C major and then veers to the minor mode, supports this.

The above sketches for the opening of the finale are on single-sided manuscript paper, and this fact, coupled with the absence of any concordances among earlier sketches, suggests that it was all freshly composed for the Symphony.

The main theme (Ex.23) exists in two versions (Add. 56101 ff.104 and 49), both on single-sided manuscript paper; f.104 is in C major and f.49 in C minor. The latter appears to have been the accepted version, since it leads to the contrasting second theme in C major (Ex.24); and also matches the C minor conclusion of the preceding Fanfare.

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10 op. cit. p.177.

The second main theme of the finale (Ex.24) is, like the first, built up from short sequential fragments. There are five versions of this theme among the sketches for the Symphony on ff.46, 47, 50, 118 and 126 of Add. 56101. Folios 118 and 126 are clearly the earlier versions, since, as well as being on double-sided Ms. paper, f.118 is a three-stave score: this suggests that the theme may have originated as part of a vocal work. Once Elgar had copied the theme on to f.46 (which is a single-sided piece of Ms. paper), he extended the four-bar sequence by a further six bars ending with a double bar. At this point there is an enharmonic change to B major which coincides with the appearance of a fresh idea. From this it would appear that Ex.24 was to have been a transition passage to a second subject group. The sequential nature of the theme is very similar to the transition passages in the first movement of the Third Symphony (Ex.4),and the finale of the Second Symphony (fig.139ff.).

The final copy of this passage is on f.47, where it is transposed from E♭ to C major in order to fit into the C minor-major alternation that Elgar had established for the opening of the movement in Exx.22-23. This pattern is confirmed by f.50, which is Reed's Violin part for Exx.23 and 24. There are two other themes which were to have been used significantly in the finale. The first (Ex.25) was also an extensive borrowing from the King Arthur incidental music. The following table outlines the concordances between the two Ms. sources:

Add.56101 (3rd Symphony)	Add.58061 (King Arthur)
f.44	ff.1v.-2 - the music for the opening of Act 1 sc.I.
f.45	ff.2v.-3v. - the music for the conclusion of Act I and the opening of Act II 1)

1) This music has been edited into the 1st Movement of the King Arthur Suite by Alan Barlow, (Chandos Music, London, 1973)

In each case Elgar made direct copies, keeping to the original key of B major. This suggests that he had not yet fitted this material into the tonal structure of the finale, if indeed he had even considered this at all.

The second remaining finale theme (Ex.26) is in two versions. The first is on the verso of a paste-over on f.112 of Add.56101; this reveals that it originated among the music that Elgar had intended for an earlier operatic work entitled: "Arden". 1) At first, Elgar considered this idea for the first movement of the Symphony, since the undulating 6/8 rhythm matches reasonably with the first subject. (Ex.1) The second version is an inked short-score fair copy on f.43 of Add.56101, which has been re-barred into 12/8 time and linked to another fragment from the King Arthur music.

There are two other extended themes which Elgar intended for use in the Third Symphony, but neither was put into a specific niche: one is among the King Arthur sketches on f.46v. of Add.58061, and the other on ff.128 and 103 of Add.56101. The King Arthur theme was initially headed "Good Friday", but later on Elgar added the note "Sym III": it cannot be related to any of the material in Add.56101 (Ex.27). It is certainly a fine thought and very much in character with the music that was singled out for the slow movement.

The second of these two themes was drawn from the music intended for the Third Oratorio, since the first version on part of f.128 of Add.56101 is headed: "Peace III". This indicates that it was part of the music intended for one of the choruses, since the second version of f.103 has a third stave line marked "Voci". A concordance between this sketch and two further versions of the vocal melody on ff.7 and 8 of Add.47906 clinches the connection, since they are complete with the text from Revelation 19 v.1 - "Alleluia; Salvation, and glory, and honour, and power belong to our God."

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1) B.L. Add. Ms. 49974c.

This theme, therefore, w s to have figured prominently at the final climax of the Oratorio following the Apocalypse.

Finally, any discussion of the Third Symphony must take into account the controversial moral issues. These arise from a wish that Elgar expressed to Reed: 1) ".....Don't let anyone tinker with it....." From what can be seen of the sketches, it is clear that Elgar's anxiety was well founded: with only four pages of full score and barely five minutes of continuous music, the Third Symphony was left in hopeless disarray when he died. In view of this, it is absolutely clear that by "tinkering" Elgar was referring to any attempts at completing the work. Moreover, with the tonal structures of the second and third movements and of the greater part of the final undecided, it will not be feasible for any "reconstructions" to be made on the lines of Tchaikovsky's Seventh Symphony (completed by Bogatyryev), or Mahler's Tenth Symphony (completed by Cooke).

But with all thoughts of tinkering laid aside, these sketches remain of inestimable value to the musicologist. They give us a significant impression of the nature of Elgar's musical mind, and of the way his imagination fulfilled itself in the material that he chose. These incomplete sketches emphasise Elgar's creative decline during the last twenty years of his life. During his work on the Third Symphony, very little music was specially composed. Instead, he relied heavily on unused material from the Oratorio trilogy, Callicles, and the then unpublished music for King Arthur. Had the Third Symphony been completed with such stylistically varied material, it would probably have been a disappointing successor to Elgar's two previous Symphonies.

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1) op. cit. p.179.

CONCLUSION.

To end this study some attempt is made to draw together the significant threads of the past chapters. These findings, as a whole, do not cast doubt on Elgar's position as a late Romantic composer. They reveal, however, that certain aspects of his style and working methods can be observed only through the study of his sketches.

Elgar liked to begin sketching his music out-of-doors; varied and beautiful landscapes were a tonic to his inventiveness: Worcestershire, Cornwall, Italy, Bavaria, Turkey, the Lake District and Scotland in turn drew distinctive musical responses. He believed in inspiration, and "felt" his initial ideas; composition was not a cold objective exercise of the intellect. Poetry and literature too were agreeable stimulants. Some evidence of this can be gathered from his delight in improvising at the keyboard to the reading of a poem. 1)

If the first stage of Elgar's compositional method, his outdoor sketching, was wayward and subjective, the second stage of expanding the sketches in his study at home was considerably more objective. This working-out and piecing-together of ideas was, according to Troyte Griffith, 2) a strictly organised "office-hours" habit from 9 until 1. Scoring was a rapid and professional exercise, since the combinations, sonorities and textures were clearly established in his mind from the first and needed only to be realised. Proof-correction too was a meticulous yet rapid process, although changes at this stage sometimes brought about far-reaching results.

Elgar's self-tuition from text-books helped to establish musical thought-processes and working habits which changed very little throughout his life.

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1) Chapter I, p. 3.

2) Chapter I, p. 21.

The influence of figured bass, which he learned from the harmony and composition tutors by Crotch, Mozart and Stainer 1) can be seen in his method of writing down only the melody and bass in his first sketches. In Elgar's hands this Baroque system of short-hand proved an equally suitable foundation on which to build the more chromatic and elaborate orchestral textures of the late-Romantic period. In his formative years, Elgar appears never to have come into contact with academic methods of harmonic analysis by chordal inversion: - a theory derived from Rameau - and his reliance on figured-bass must surely have favoured the untrammelled development of his essentially linear and contrapuntal habits of thought. It is important, however, not to confuse Elgar's use of a treble and figured-bass as a convenient method of short-hand with another of his predilections, his love for una orned two-part textures. Catel's treatise 2) provided valuable technical knowledge in the handling of "avoided cadences" and chromatic harmony, but Elgar's assimilation of melodic shapes and harmonic patterns from other composers was of more importance than his study of text-books. Elgar's technical skill in fugue and polyphony stemmed partly from his study of Cherubini's treatise and exercises: in the sketches of his maturity exclamations such as "invert this - good!" reflect his earlier "academic" studies.

The fugues discussed in Chapter II contrast an "aca emic" exercise of c. 1870, in which he struggles with technical problems, with some pastiche Bach of 1883. As a pro ressive conservative composer Elgar steadily assimilated the past so that it might be adapted and renewed to serve the future. B.L. Add. 49974D an early sketch-book also discussed in Chapter II, shows Elgar's elaboration of two-part sketches, harmonically and contrapuntally.

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1) Chapter I, p. 7.

2) Ibid.

In the handling of large-scale classical structures, Elgar's "exercise" based on Mozart's Symphony No. 40 was a formative experience. Similarly, the Credo on themes from Beethoven symphonies gave him experience in the use of key-contrasts to reflect a dramatic text. The awareness of structure fostered by these exercises doubtless led him to the practice of drawing-up overall "plans" (indicating keys and durations) in his sketches. Some of the earliest of these are in B.L. Add. 49974D (discussed in Chapter II); they show the beginnings of the cyclic tendencies that Elgar was to follow in later symphonic works. Similar examples in the sketches for the Organ Sonata (Chapter III) and the Second Symphony (Chapter VII) show that Elgar was unusually alive to the problems of overall tonal planning; they also suggest that he perhaps viewed classical structures, to some extent, as stereotypes, in that he uses the rather naive nineteenth-century terminology that came under attack from Tovey. The nature of Elgar's mature ideas, however, often caused him to deviate from his direct imitation of classical structures.

The findings of Chapter III show that the first movement of the Organ Sonata was a creative continuation of the sonata-form structure of the first scene of The Black Knight. Elgar's characteristic melodic counterpoint emerges in company with his harmonic fluency, but the Organ Sonata sketches show also a curbing of exuberance and of repetition.

The sketches for Elgar's mature choral music contain "plans" of the kind mentioned above, in which he consciously relates the themes and the overall tonal structure of the work to the text in a kind of musico-literary précis. The sketches for King Olaf (Chapter IV) show him uneasily combining a half-digested Wagnerian influence with the "traditional" part-song and choral ballad styles. These show very different compositional methods.

In the sections of the work which unfold the drama, Elgar sought to adapt features of Wagner's style to traditional metrical poetry, and the sketches, which are full of re-workings, show that he experienced difficulties. These arose partly because Wagner's mature musical style was designed to unfold the drama evenly without any emphatic use of "contained" or "closed" structures. In King Olaf, Elgar encountered problems of detail where he departed from closed forms. Difficulties arose as he developed more subtle phrase-structures, where his thoughts were concentrated into smaller units, which could be expanded into sequences, or patterned together like a mosaic. As a contrast to this, the sketches for those sections of King Olaf that are set in traditional choral forms have little evidence of any uncertainty or protracted re-working. Elgar's tonal "plan" for this work emphasises his growing preference for "pla al" key relationships, and for the contrasting of major and minor modes instead of tonic-dominant relationships. The sketches for the instrumental episodes of King Olaf show that his ideas were plentiful, and secure in their technical and colouristic conception. Important solos and unusual details of orchestration are frequently noted in the very earliest sketches. This point is confirmed time and again by the sketches of other works discussed in this study: examples include the dense string scoring at fig. 25 in Part I of Gerontius (Chapter V), and the curious combination of the low registers of the flute and contrabassoon in the Third Oratorio (Chapter VI). It is very rare to find any important changes in instrumentation, B.L. Add. MSS. 58003-4 show "C.A.E." from the Variations to have been a rare instance.

One of the most remarkable findings to emerge from the study of Elgar's working methods is the way that distinctive ideas are fostered from quite unpromising, and sometimes banal beginnings.

His sketches continually show "commonplace" ideas being regenerated with contrapuntal interest and carefully gauged adjustments of rhythm. This process is most obvious in King Olaf, but even in Gerontius evidence of Elgar's slow maturing can be seen. It is only the extended structure of "Praise to the Holiest" which lifts much of the material above the level of banality. Elgar was by no means unusual in this respect; the same can be seen in the development of Verdi and Wagner. The preludes to Acts I and II of Lohengrin, for instance, are examples of such stylistic duality.

An instrumental continuum was the normal starting-point for Elgar's mature method of word-setting, since he would then superimpose the text above it. His sketches show that he at first lacked an instinctive feeling for prosody, and achieved excellence only after much experiment. Elgar's change of style in word-setting happened at the same time as his assimilation of Wagnerian structures. He gradually abandoned the "four-square" approach of Mendelssohn and his English followers, where words were fitted rather rigidly to a series of rather obviously balanced melodic phrases. This approach was incompatible with the flexible phrase-structures of post-Wagnerian musical prosody. By present day standards, influenced as we are by our experience of Dowland, Purcell and Britten, not to mention Schubert, Wagner or Wolf, the inflexible word-setting of early Elgar seems pedestrian and insensitive. The sketches for Olaf and Gerontius contain many re-workings which reflect his uncertainty and indecision over the most telling stress of the words, and the distribution of syllables. It was not until he composed The Apostles and The Kingdom that Elgar's grasp of Wagner's Sprechgesang and its later developments had become second nature to him, but the instrument continuum remained fundamental to his thinking.

The sketches for Gerontius are among the first to show a wide use of the numerical reference system that Elgar employed when transferring an idea from his sketch-books to the plan or draft of a work.

This shows that he commonly expected to transfer material between one project and another. This aspect of Elgar's working methods can be followed through from his juvenilia to the unfinished works of his old age. It shows that the extensive "self-quotations" in The Music Makers were in fact rather less remarkable than has been thought. The findings of Chapter V reveal that Elgar began his setting of The Dream of Gerontius by sketching the set-piece arias and choruses as closed forms, following Newman's pre-ordained patterns. As Elgar worked on Gerontius his assimilation of Wagnerian methods gathered momentum. This can be seen in the way that his revisions increasingly blur the edges of the self-contained formal units, when he came to connect these up to the passages in freer arioso style and relate them to the overall thematic system of the work. Two examples from Part I illustrated these points. "Sanctus Fortis", a modified strophic aria, follows the poetic metre, and the stanza form of the text needed little re-working; but arioso sections, such as "Jesu Maria....." or "I can do no more....." were evolved much more gradually. The phrase: "And worse and worse some bodily form of ill....." did not achieve its final form until Elgar had completed the Demons chorus in Part II.

The music of the Roman Catholic liturgy, appropriately enough, exerted a significant influence on El ar during the setting of Gerontius. The sketches show that Gregorian chants were adapted for the choral litany at fig. 64 in Part I, and for the Angel's "Alleluia" motif in Part II. Elgar's use of ritual chants aptly complements Newman's quotations from the "Bona Mors" and Burial services in his poem.

Elgar's sketches contain frequent evidence of self-criticism. The abhorrence of "the commonplace" that he shared with his wife continually shows itself. Reed tells of a revision that Elgar made to the end of the slow movement of the String Quartet at Alice's instigation. 1)

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1) William H. Reed, Elgar as I Knew Him (Victor Gollancz, London, reprinted 1973) p. 23.

The rapid maturing of his style traced in the chapters devoted to Olaf and Gerontius is accompanied by impatient remarks such as:"rot", "no!" or "not concise". These comments are sometimes levelled against unbridled instrumental exuberance, or, more often, against commonplace turns of phrase. This applies to final cadences in particular. The gradual emergence of the key-scheme in Gerontius illustrates how Elgar preferred to avoid "conventional" tonic-dominant relationships and use the "plagal" relationships that he discussed with Jaeger. 1)

The sketches for The Apostles and The Kingdom (Chapter VI) mostly lack extended re-workings of either word-setting or textures. This reflects the newly ordered assurance and stability of Elgar's style which contrasts oddly with the emotional and physical upheavals of his domestic and public life. Much of the material channelled into the Trilogy had begun as ideas for instrumental works, but it became associated with appropriate characters, concepts or events as it was drawn from his sketch-books. For example, the "Dawn" and "Morning Psalm" music in The Apostles was taken from a projected Welsh Overture (Ynys Lochtyn).

The musico-literary "plans" for the oratorios illustrate clearly how Elgar constructed his libretti from a patchwork of scriptural references. These were then related to suitable musical ideas in his sketch-books, identified by his customary numerical reference system, sometimes with incipits as well; but this working method is not exactly the same as the procedure that he described to Buckley 2):

> ".....I first of all read everything I can lay my hands on which bears on the subject directly or indirectly, meditating on all I have sifted out as likely to serve my purposes, and blending it in with my musical conceptions. Every personality appears to me in a musical dress,.... I involuntarily give to each a musical character."

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1) Chapter I, p. 27. 2) op. cit. p. 75.

It would be more accurate to suggest that Elgar normally searched among his musical ideas to find the one that best suited the character or subject that he was concerned with. Sometimes his first thoughts suggested self-quotation, as when he recalls the "Angel's Farewell" theme from Gerontius at the words: "Your old men shall dream dreams....." in The Kingdom. Alternatively, an idea rejected from one work might become a theme of some significance in a later one, as in the case of the introductory theme to the Larghetto of the Second Symphony. This was first projected for the beginning of scene II of The Kingdom and was then used again in a setting, later abandoned, of Poe's Israfel.

The seventh chapter deals with the Second Symphony at length; the sketches show that Elgar re-used a remarkable amount of material for this work. The Rondo uses themes which stem directly from sketches from the Violin Concerto and The Music Makers, and the finale takes for its second subject a melody which had been intended for the "Committal" section of Gerontius ten years earlier (Ch. V ex. 17). This movement also draws on part of a theme from In the South.

The sketches for the Second Symphony show Elgar using the accepted stereotype labels of Classical form, but, within these larger structures, the careful shaping and placing of smaller phrases in the manner of a mosaic is purely his own. The interlocking of alternate bars of two sequences in the development section of the first movement aptly reflects some of Sanford Terry's remarks about Elgar's thought-processes at that time:

"In every movement its form and above all its climax were clearly in his mind. Indeed, as he has often told me, it is the climax which he invariably settles first. But withal there is a great mass of fluctuating material which might fit into the work as it developed in his mind to finality - for it had been created in the same "oven" which has cast them all."1)

1) McVeagh, op. cit. p. 202.

It has been noted in this study, however, that the climaxes were not, as Terry suggests, always to the fore of Elgar's mind. We have seen that the points of climax in the Larghetto of the Second Symphony were decided on after some deliberation. The same too may be said of the climactic moments in "The Sun Goeth Down" from The Kingdom; and in Gerontius, the sketches show that the "Judgement" climax was conceived only after considerable prompting by Jaeger.

The revisions that Elgar made to the final cadences of the first and last movements of the Second Symphony are fine examples of his desire to transcend the commonplace. The misgivings that Elgar confided to Jaeger (Ch. I, p. 27) over "conventional" key relationships and over-familiar melody-endings account for many of the revisions discussed in this study.

* * * * *

The findings of this dissertation confirm Elgar's place among the progressive conservative composers of Europe, whose major works appeared largely during the twilight of the Romantic era c. 1890 - 1914: Delius, Fauré, Mahler, Strauss, Reger and Wolf. They felt a need to extend the language of music, but lacked the innovatory impulse or radical genius of a Debussy, a Schönberg or a Stravinsky. Only Strauss, in his brief expressionistic period, started to experiment more radically, but soon retreated in some dismay. Elgar was held back from the unfamiliar territory of expressionism by an aesthetic creed taken from a letter of Mozart, which was framed on his desk:

> "The passions, whether evident or otherwise, must never be expressed to disgust, and music, even in the most terrific situations, must never give pain to the ear, but ever delight it and remain music." 1)

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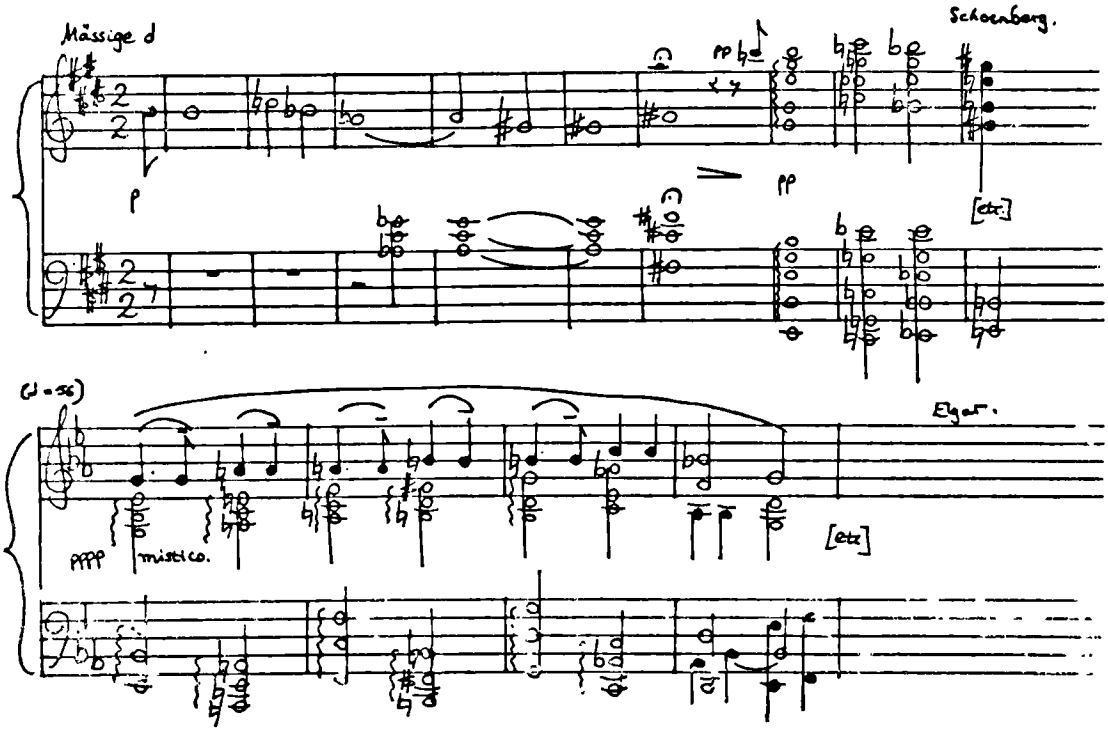
1) Chapter I, p. 10.

Several of the late-Romantic composers cited above were aware that they were handling a musical language that was fast becoming overripe and inappropriate to the social and artistic atmosphere of their time. These factors, as much as his bereavement, were doubtless among the reasons for Elgar's comparative silence in later life.

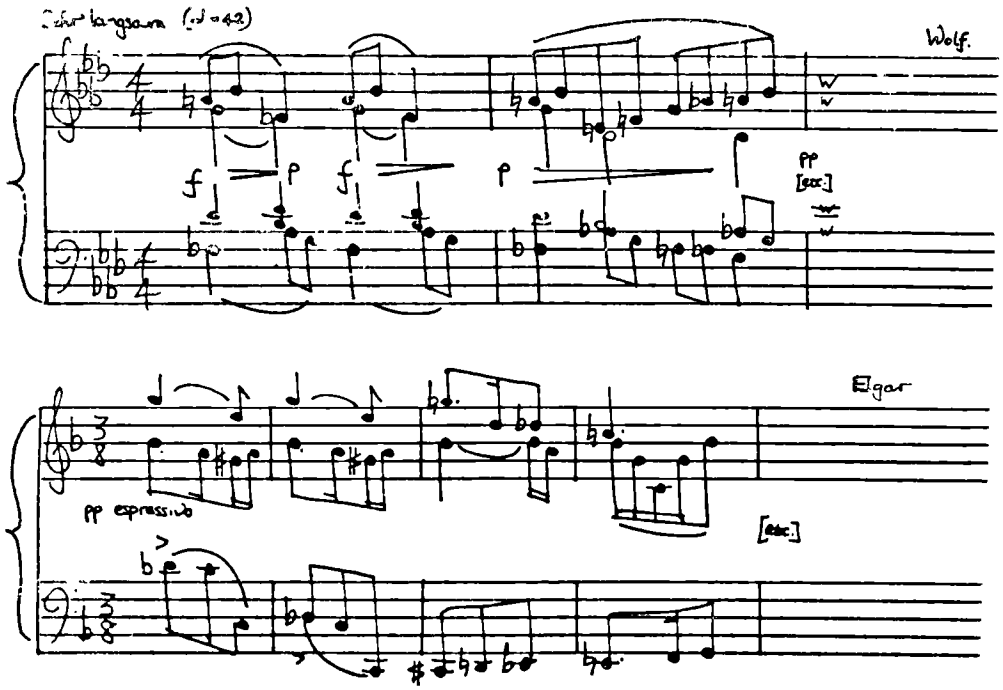
Several aspects of Elgar's style have parallels in the work of his continental contemporarie s during the period 1890 - 1914. His chromaticism never undermines the overall structure and stability of a work; areas of considerable chromaticism are kept within the gravitational field of their home keys. Ex. 1. below, compares the "prayer of Christ" theme from The Apostles (1903) with the opening of the first of Schönberg's Sechs Lieder op. 8 (1904): both passages feature progressions of chromatic triads between encircling tonal pillars.



One difference between the two extracts is that Elgar employs a sequential pattern, but this too is a stylistic hall-mark that he shared with many of his contemporaries.

Even for Schönberg (in Verklarte Nacht and the Kammer - Symphonie) sequences serve as structural devices to provide elements of continuity where tonality is fluid. Sequences were also used to provide a contrast from, or to build up to, the emotional concentration of climaxes. The highly-wrought ideas characteristically used at such climaxes, so complete in themselves, needed the forward movement of sequences to control the inertia of the music around them.

Ex.2 compares the opening of Wolf's "Schon streck' ich aus" from the Italienisches Liederbuch (1896) with the opening of Elgar's Skizze (1906). In both cases a veil of chromatic appoggiaturas and passing-notes disguises a sequence of simple chords.



Although a direct comparison between Elgar and his American contemporary Edward MacDowell (1861-1908) would hardly be fair to the latter, a study of MacDowell's compositional methods and revisions by Oscar Sonneck reveals some interesting similarities:

"He MacDowell rarely changes his melodies - he changes them, if at all, for the purpose of a more MacDowellian harmonic zest and lucidity, whereas he seems to keep tinkering with the accompaniments for the sake of ever more interestingly fluent motion of the middle voices." 1)

This is a very similar working-pattern to the way in which Elgar cumulatively elaborated his sketches with counter-melodies and orchestral figuration.

As an orchestrator, Elgar in some ways resembled Strauss in the opulent gilding of post-Wagnerian textures. Such scoring, at its worst, has been described as the "hectic colouring of decadence". 2)

Although Elgar cannot be entirely absolved from this charge, his distinctive contrapuntal textures grew mainly from the orchestral elaboration of his sketches. Compared to Strauss, however, Elgar maintains a relatively "classical" stance as opposed to the former's multiple doublings and over-complex textures. Elgar's delicacy and finesse stems particularly from his three-part textures, and careful blending of instruments. He worked with a clean palette, blending the colours with care and discrimination. In this respect he owed much to French composers, and it is not surprising that the music of Chabrier, Delibes, Gounod, Massenet and Berlioz was included in Elgar's Worcestershire Philharmonic Society concerts. 3) Despite the visual complexity of Elgar's scores, where the methods of doubling and touching-up additional colours during the course of a phrase almost suggest Schoenberg's Klangfarbenmelodie, the sound is never turgid. In 1902, Fritz Steinbach, conductor of the Meiningen Orchestra, appraised Elgar's scoring thus:

"Here is an unexpected genius and pathbreaker in the field of orchestration, combining entirely original effects with almost unique virtuosity." 4)

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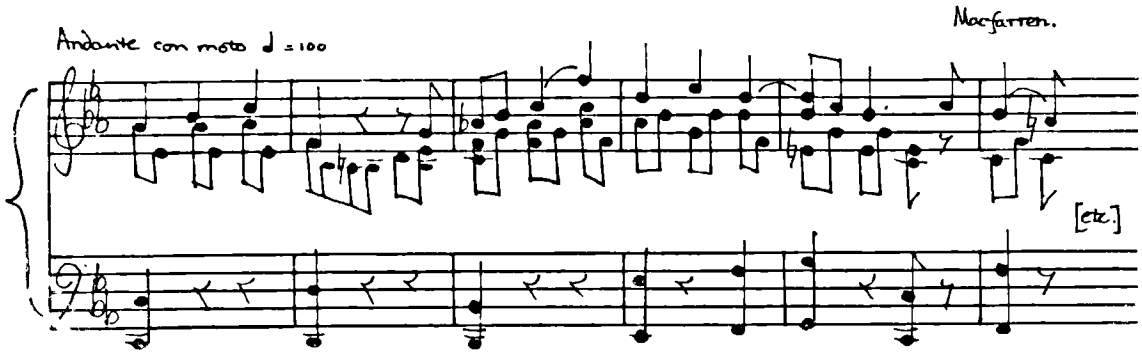
1) William W. Austin, Music in the Twentieth Century (Dent, London, 1966) p. 56. 2) New Oxford History of Music, Vol. X, The Modern Age, (O.U.P., London) p. 63f. 3) The programmes for the years 1897-1904 are at the Elgar Birthplace.
4) Kennedy, op. cit., p. 73, from Edward Speyer, My Life and Friends (1937) p174f.

Steinbach's comments might have been applied equally to Mahler, but whereas Mahler's restless experiments often seem incomplete, or to rely on his own genius as a conductor to modify balances, Elgar's originality attains a positively "classical" sureness of touch.

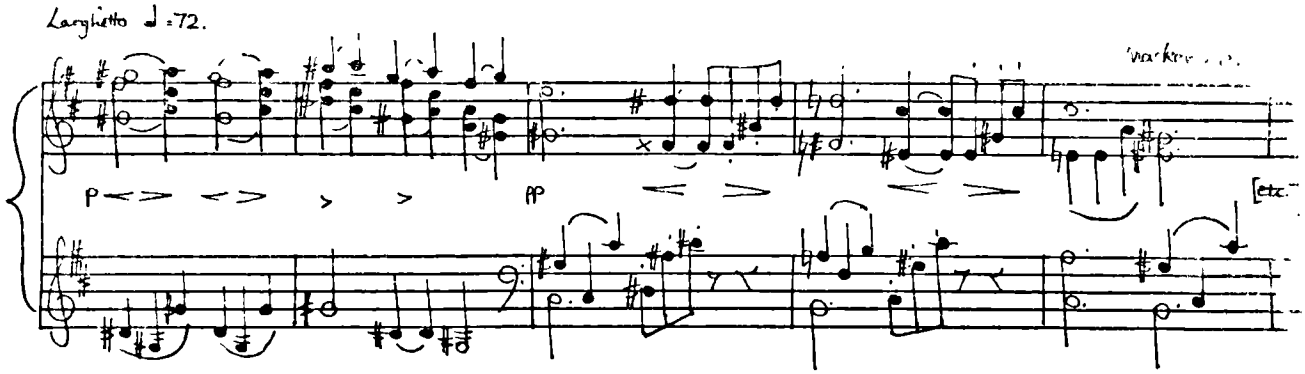
It is interesting and useful to compare Elgar with three of his now less familiar native contemporaries: Sir George Macfarren (1813-87), Sir Alexander Mackenzie (1847-1935) and Sir Granville Bantock (1868-1946). Of these three composers, Macfarren and Mackenzie fall into the conservative tradition of German Romanticism as represented by the music of Mendelssohn, Schumann and Brahms. It is with this tradition also that Elgar's two established contemporaries, Parry (1848-1918) and Stanford (1852-1924), tend to be identified.

Macfarren was among the first English composers to make use of the leitmotif method in choral music. His late oratorios St. John the Baptist (Bristol, 1873) and Joseph (Leeds, 1877) both employ this technique. A phrase from Reuben's song: "Let us not kill him," in Joseph is curiously similar in both shape and key to the "Church" theme of The Apostles and The Kingdom:

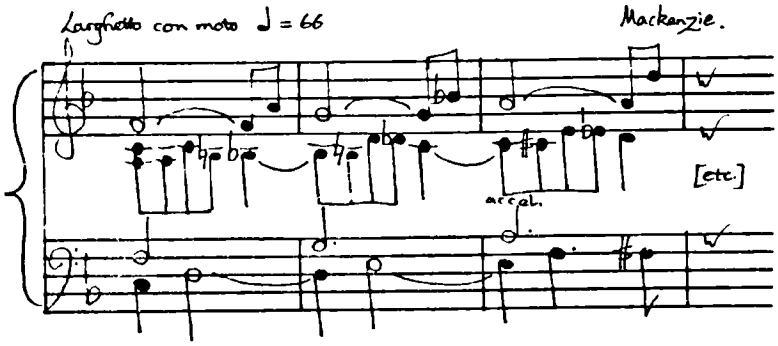


Mackenzie, like Elgar, was the son of a musician, and also a violinist. He had the advantage of a German training at Sondershausen, and produced his best compositions during a stay in Florence from 1877-88.

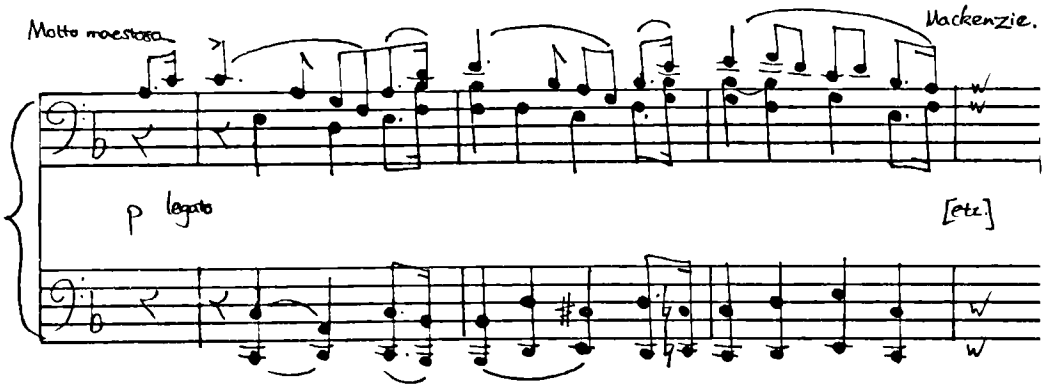
As with Sterndale Bennett, academic and administrative duties seriously diminished the quality of Mackenzie's later work and brought his creative development to a standstill. In his oratorio The Rose of Sharon, (op. 30, 1882), representative themes are worked within the traditional framework of closed forms as in Mendelssohn and Macfarren. This was Elgar's point of departure. The orchestral Intermezzo "Spring Morning on Lebanon" in The Rose of Sharon is a precursor in both mood and genre to the "Woodland Interlude" in Elgar's Caractacus. The introduction to part three of The Rose of Sharon, entitled "Sleep", one of Mackenzie's imaginative movements, contains two gestures cultivated by Elgar in Gerontius; these are repeated pairs of chords and a downward chromatic sequence:



The same section of the work also contains a remarkably Elgarian sequence, with a chromatic countermelody, to express Solomon's musings on the pleasures of his hill of sweet frankincense:



In The Rose of Sharon there is the same stylistic diversity as in Elgar's early choral works. The part-song "We shall not hunger nor thirst" is similar in style to "As Torrents in Summer" in King Olaf. Professor Parrot 1) has drawn attention to the connection between the theme of the Funeral March in Mackenzie's Dream of Jubal (1889) and the D major melody in "The Swimmer" from Elgar's Sea Pictures:



In Granville Bantock we have a composer who shares some common ground with Elgar. They have been contrasted thus:

"Elgar ceremonious, religious, nervous, Bantock informal (indeed rebellious), pagan and companionable, but they were alike in their musical outlook, their mastery of the orchestra and their connection with Birmingham." 2) In style and texture, Bantock's music stems from the progressive tradition of German Romanticism as seen in Liszt, Wagner and Wolf. But, like Elgar, Bantock was a complex musical personality; he drew ideas from the Elizabethans, Debussy and also from the Orient.

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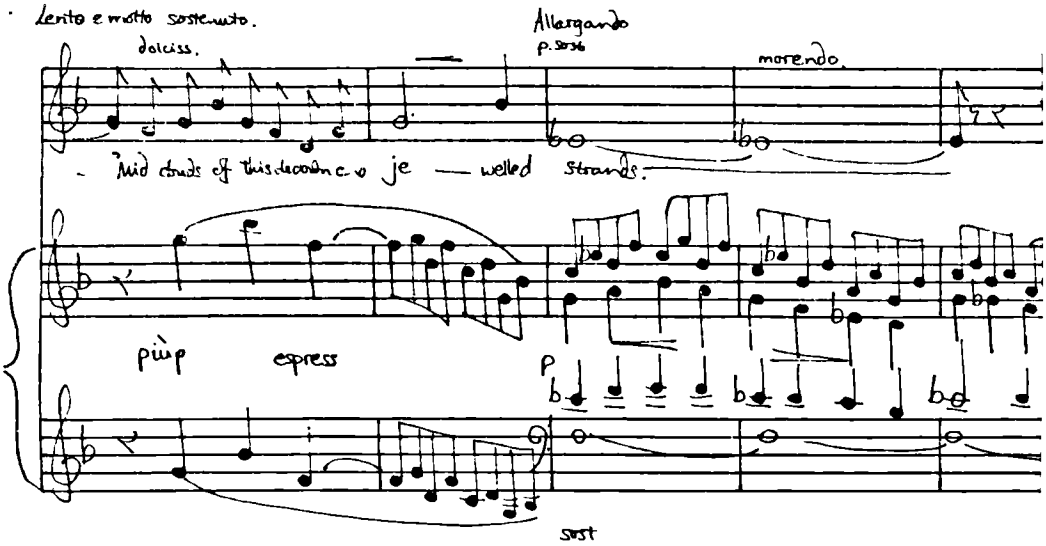
1) op. cit. p. 84. 2) Frank Howes, The English Musical Renaissance, (Secker and Warburg, London, 1966) p. 199.

Both composers rode on the crest of the progressive wave for a short spell, and were soon left behind in the turmoil of pre-war Expressionism. The unresolved sevenths and ninths, parallel fifths, modal and pentatonic touches (Debussy) and progressive tonality (Mahler) found in Bantock's Sappho, show him to be more adventurous than Elgar. An even stronger presence of similar features in Bantock's Five Songs from the Chinese Poets (1908f.) shows a progressive inclination beyond the evoking of oriental atmosphere. In "Desolation" he contrasts diatonic phrases with intense chromaticism, and the harmonic structure of "The Island of Pines" is amazingly similar to Elgar's Skizze (Ex. 2 above). In this song, also in F major, Bantock avoids the tonic triad until the final cadence. Yet above this the voice dies away on an unresolved "plagal" E flat:



What is progressive in Elgar's conservatism is the way that he developed certain new ideas in his language: as in Bantock, modal and pentatonic episodes, for example, are brought into play and heighten the chromatic passages.

Hans Keller 1) has drawn attention to the pentatonic foundation of the first subject of the Introduction and Allegro. Chapters V and VI of the present study considered the influence of Gregorian chant on some of Elgar's melodic contours and diatonic harmonies.

Elgar, for all his dubiously accredited "Englishness", successfully combined the two seemingly opposed extremes of German Romanticism: Brahms and Wagner. In his progressive gestures, Elgar hints at the path taken by Vaughan Williams. The latter acknowledged his debt to Elgar in the field of orchestration 2), and noted, with evident satisfaction, that he had "cribbed" a passage from Gerontius in the Sea Symphony. Elgar's Introduction and Allegro is perhaps the best example of his conservatism; quite apart from its pentatonic leanings, it is really an astonishing development of the Handelian Concerto Grosso. Handel's instrumental music had never ceased to be performed in English provincial orchestras; it is not surprising that there are no works at all by Elgar's continental contemporaries to compare the Introduction and Allegro with. Vaughan Williams was to extend this native tradition still further in his Fantasia on a Theme of Thomas Tallis, and later, Tippett was to do the same, with quite as much originality in his Concerto for Double String Orchestra. This serves as a final example of Elgar adapting and renewing the past to serve the future.

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1) "Elgar the Progressive", Music Review XVIII (1957) p.294

2) "What have we learnt from Elgar?" Music and Letters, (January, 1935, pp. 13-19.

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